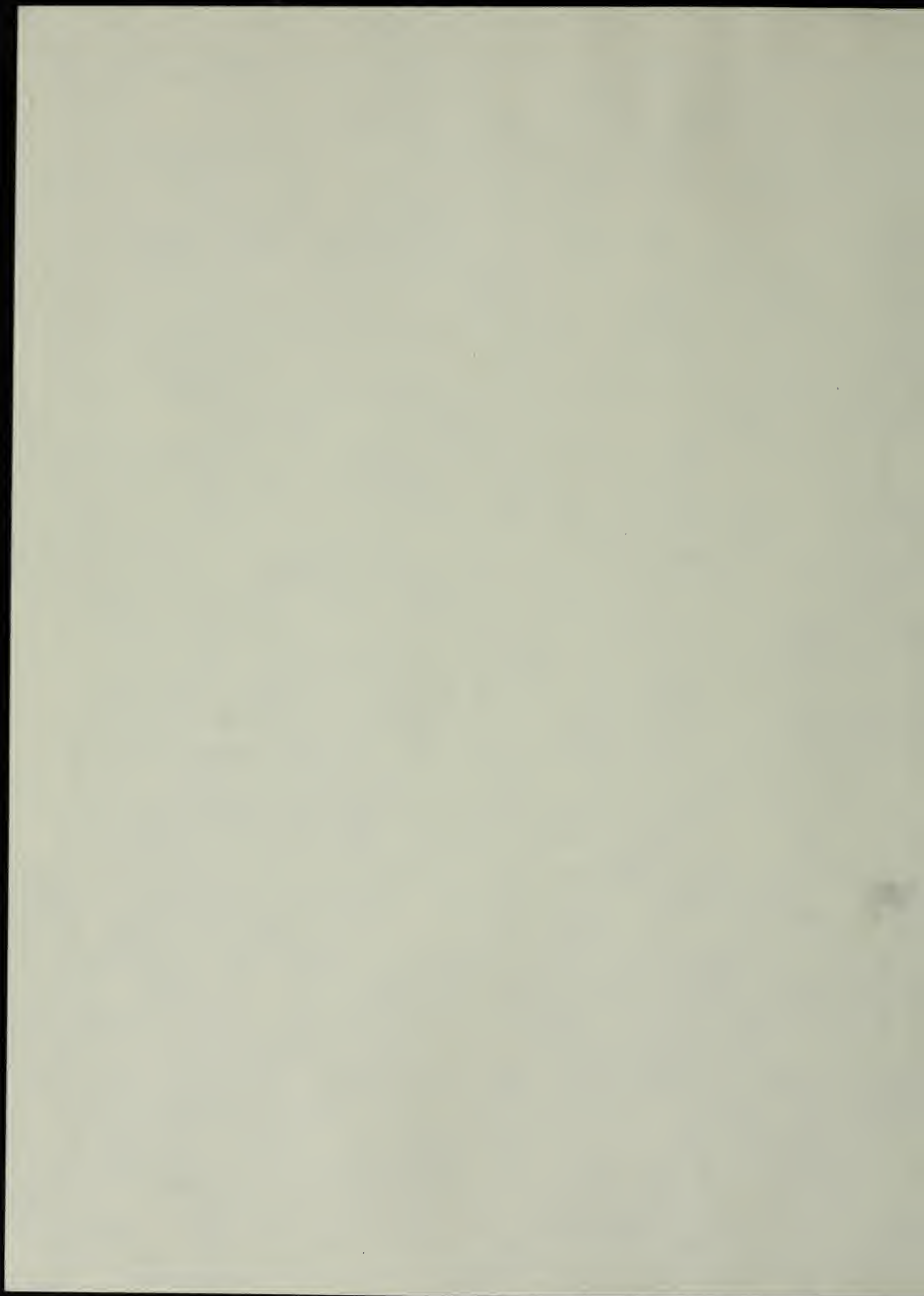


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TANGLEWOOD 1972

Addenda and Corrigenda

Week 2

page 23

Ricercare by G. GABRIELI (arr. Maderna) is a first performance by the Boston Symphony Orchestra.

Week 3

page 31

The opus number of the 'Appassionata' sonata is 57.

Week 5

page 29

The dates of BEETHOVEN are 1770-1827.

Week 6

page 27

RUGGLES - Evocations. The composer himself made orchestrations, which were edited by David Avram.

Week 7

page 21

Der Engel (The angel) of Wagner's Fünf Gedichte von Mathilde Wesendonk is the first performance at a concert of the Boston Symphony Orchestra.

Please note the correct spelling of Treibhaus in Wagner's Wesendonk songs.

page 25

The Preludium of Berlioz's Te Deum was not played.

The third chorus in Berlioz's Te Deum is the Albany All Saints Cathedral Choir of Men and Boys with Lloyd E. Cast Jr director.

1891

1892

1893

1894

1895

1896

1897

1898

1899

1900

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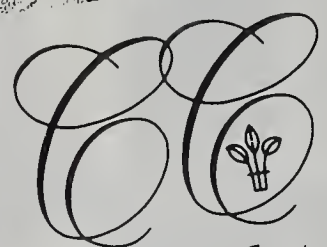
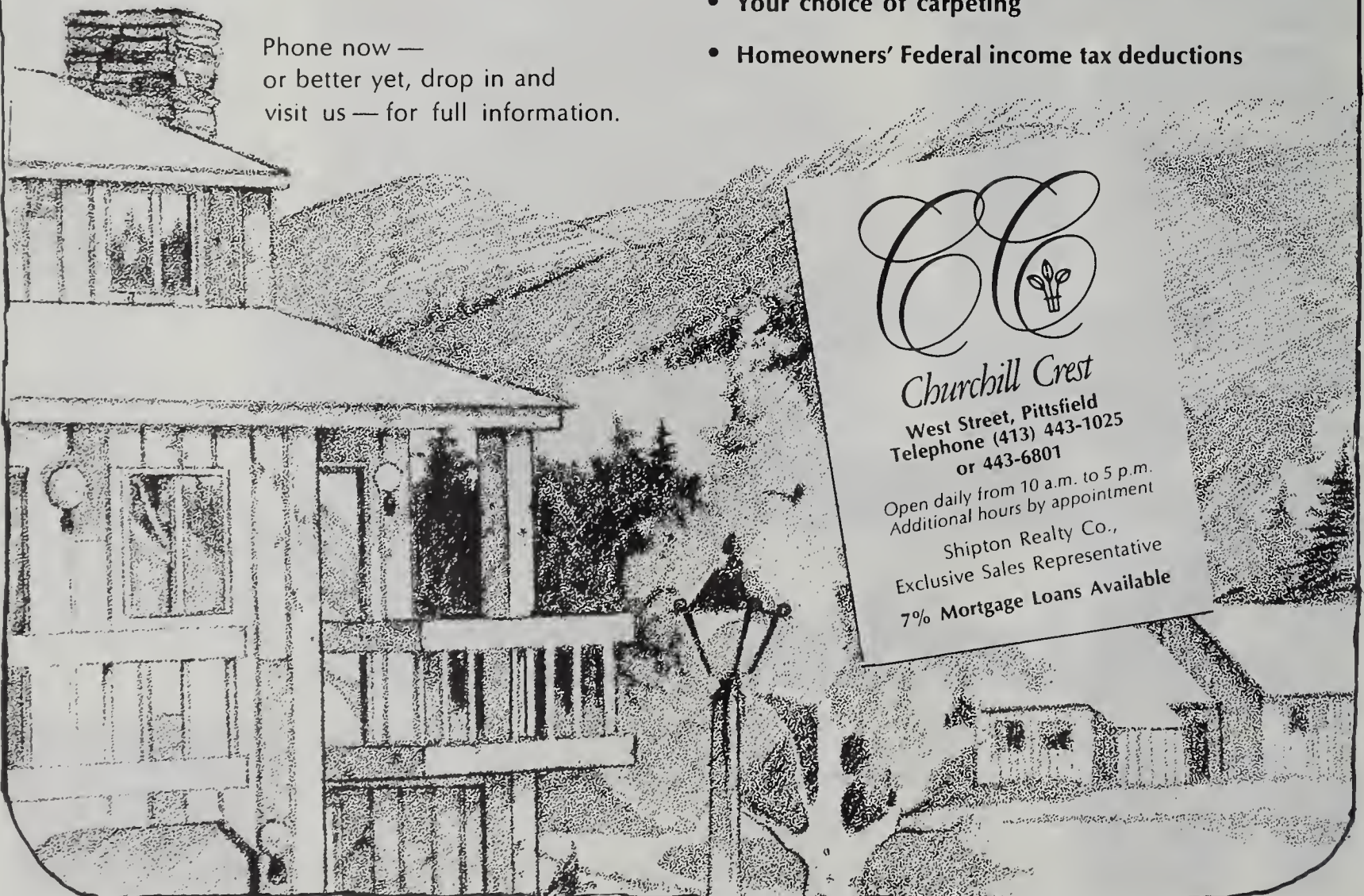
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Sheldon Rotenberg
Stanley Benson
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
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Harvey Seigel

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
Joel Moerschel
Jonathan Miller

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Harold Wright
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Kavaloski
Charles Yancich
Harry Shapiro
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trumpets

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THE BOSTON SYMPHONY ORCHESTRA

Henry Lee Higginson, soldier, philanthropist and amateur musician, dreamed many years of founding a great and permanent orchestra in his home town of Boston. When at last his dreams approached reality, in the spring of 1881, he committed to paper a statement which described his purposes and intentions. He explored many specifics, among them the engagement of conductor and players, 'reserving to myself the right to all their time needed for rehearsals and for concerts, and allowing them to give lessons when they had time'. He planned 'to give in Boston as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music'. Prices of admission were to be kept 'low always'. The conductor's charge was to 'select the musicians when new men are needed, select the programmes, . . . conduct all the rehearsals and concerts . . . and generally be held responsible for the proper production of all his performances'. Administrative help and a librarian were also to be engaged.

The initial number of the players was to be 70, and in addition to concerts there were to be public rehearsals. As for the orchestra's financial structure, of the estimated annual cost of \$115,000 Major Higginson reckoned to provide himself for the deficit of \$50,000. He continued: 'One more thing should come from this scheme, namely, a good honest school of musicians. Of course it would cost us some money, which would be well spent.'

The inaugural concert took place on October 22 1881. The correspondent of the *Boston Daily Evening Traveller* wrote two days later: 'Music Hall was the scene of a large and brilliant gathering on Saturday evening at the opening concert of the Boston Symphony

Orchestra under the direction of Mr Georg Henschel. We find it necessary only to refer to the princely munificence of Mr Higginson, who instituted the course, and to whose efforts alone more credit is due for the best interests of music than all the "close corporation societies" ever organized in this city. The selection of Mr Georg Henschel as director of the orchestra is an evidence of the founder's astuteness and sound common sense, for although the announcement raised some criticisms which are far from complimentary, the results attained [Saturday] evening under that gentleman's baton amply and doubly proved the wisdom of the choice, for there has not been a leader in our musical circles during recent years who has succeeded in imparting so much of his own musicianly qualities and magnetism as did Mr Henschel on Saturday evening . . .'

Tickets for the season had gone on sale about six weeks earlier, and by six o'clock on the morning of first booking, there was a line of seventy-five people outside the Box Office, some of whom had waited all night. By the end of the season concerts were sold out, and ticket scalpers had already started operations. Mr Higginson wrote a letter to the press, which was published on March 21 1882: 'When last spring the general scheme for the concerts of the Boston Symphony Orchestra was put forth, the grave doubt in my mind was whether they were wanted. This doubt has been dispelled by a most kindly and courteous public, and therefore the scheme will stand.'

Symphony concerts continued to be held in the old Music Hall for nearly twenty years, until Symphony Hall was opened in 1900. The new building was immediately acclaimed as one of the world's most acoustically perfect concert rooms. Georg Henschel was



HENRY LEE HIGGINSON



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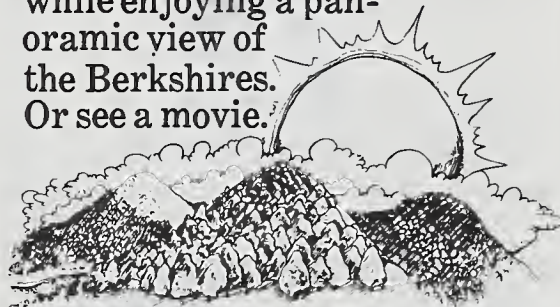
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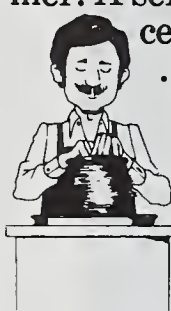
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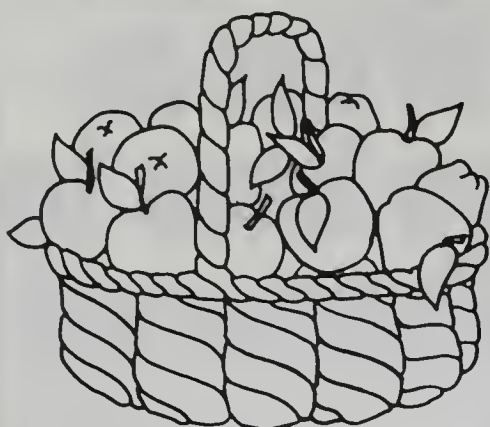


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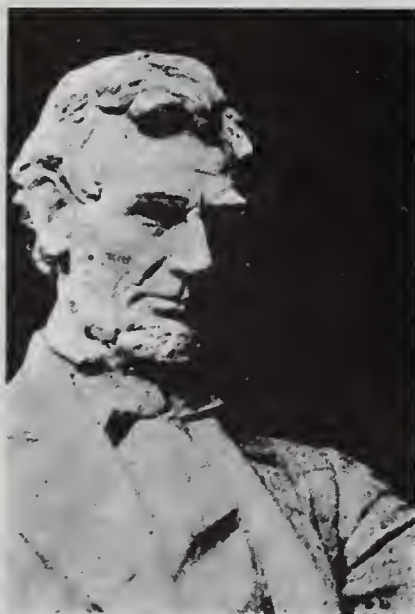
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succeeded by Wilhelm Gericke, Arthur Nikisch, Emil Paur, and the legendary Karl Muck, all of them German-born.

Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first 'Promenade concert', to fulfill Mr Higginson's wish to give Boston 'concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades'—a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition.

The character of the Boston Symphony was greatly changed in 1918. The vicious anti-German feeling then prevalent resulted in the internment and later dismissal of Dr Muck. Several of the German players also found their contracts terminated at the same time. Mr Higginson, then in his eighties, felt the burden of maintaining the Orchestra by himself was now too heavy, and entrusted the Orchestra to a Board of Trustees. Henri Rabaud was engaged as Conductor, to be succeeded the following season by Pierre Monteux.

During Monteux's first year with the Orchestra, there was a serious crisis. The Boston Symphony at that time was the only major orchestra whose members did not belong to the Musicians Union. This was a policy strictly upheld by Mr Higginson, who had always believed it to be solely the responsibility of the Conductor to choose the Orchestra's personnel. But the players were restive, and many wanted Union support to fight for higher salaries. There came a Saturday evening when about a third of the Orchestra refused to play the scheduled concert, and Monteux was forced to change his program minutes before the concert was due to start. The Trustees meanwhile refused to accede to the players' demands.

The Boston Symphony was left short of about thirty members. Monteux, demonstrating characteristic resource, tact and enterprise, first called on the Orchestra's pensioners, several of whom responded to his appeal, then held auditions to fill the remaining vacancies. Two present members of the Orchestra, the violinists Rolland Tapley and Clarence Knudsen, were among the young Americans engaged. During the following seasons Monteux rebuilt the Orchestra into a great ensemble. In 1924 Bostonians gave him a grateful farewell, realising that he had once more given the city an orchestra that ranked with the world's finest. It was not until 1942 that the conductor and players of the Boston Symphony finally joined the Musicians Union.

The Koussevitzky era began in 1924. His extraordinary musicianship, electric personality, and catholic taste proved so enduring that he served an unprecedented term of twenty-five years. There were many striking moves towards expansion: recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. In 1929 the free Esplanade Concerts on the Charles River were inaugurated by Arthur Fiedler, who had been a member of the Orchestra since 1915, and who became the following year the eighteenth Conductor of the Boston Pops, a post he continues to hold today. In 1936 Koussevitzky led the Orchestra in their first concerts here in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood.

Henry Lee Higginson's dream of 'a good honest school for musicians' was passionately shared by Serge Koussevitzky. In 1940 the dream was realized when the Orchestra founded the Berkshire Music Center at Tanglewood. This summer academy for young artists was and remains unique, and its influence has been felt on music through-



PIERRE MONTEUX



SERGE KOUSSEVITZKY



CHARLES MUNCH

out the world. (An article about the Center is printed elsewhere in the book.)

In 1949 Koussevitzky was succeeded as Music Director of the Orchestra by Charles Munch. During his time in Boston Dr Munch continued the tradition of supporting contemporary composers, and introduced much music from the French repertoire to this country. The Boston Symphony toured abroad for the first time, and was the first American orchestra to appear in the USSR. In 1951 Munch restored the Open rehearsals, an adaptation of Mr Higginson's original Friday 'rehearsals', which later had become the regular Friday afternoon concerts we know today.

Erich Leinsdorf became Music Director in the fall of 1962. During his seven years with the Orchestra, he presented many premières and restored many forgotten and neglected works to the repertoire. As his two predecessors had done, he made many recordings for RCA, including the complete symphonies of Brahms and Beethoven, and a major cycle of Prokofiev's music. Mr Leinsdorf was an energetic Director of the Berkshire Music Center, and under his leadership a full-tuition Fellowship program was instituted. Many concerts were televised during his tenure.

William Steinberg succeeded Mr Leinsdorf in 1969, and in the years since the Orchestra has continued its steady progress as one of the foremost symphonic organizations in America. He has conducted several world and American premières, he led the Boston Symphony's 1971 tour to Europe, as well as directing concerts in cities on the East coast, in the South and the Mid-west. He has made recordings for Deutsche Grammophon and RCA, including some of the world's first issues in quadrasonic sound. Mr Steinberg

has appeared regularly on television, and during his tenure concerts have been broadcast for the first time in four-channel sound over two of Boston's radio stations.

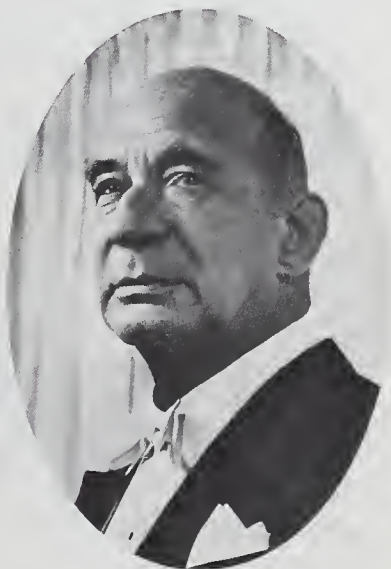
Seiji Ozawa, for the last two years Artistic Director of Tanglewood, becomes Music Adviser to the Boston Symphony this fall, and a year later will take up his duties as Music Director. Mr Ozawa was invited to Tanglewood as a conducting student by Charles Munch, and has continued to be closely associated with the Orchestra in the years since.

In 1964 the Orchestra established the Boston Symphony Chamber Players, an ensemble made up of its principal players. Each year the Chamber Players give concerts in Boston, and have made several tours both of the United States and of foreign countries, including England, Germany, Italy, Spain, France and the USSR. They have appeared on television and have made many recordings for Deutsche Grammophon and RCA.

Today the Boston Symphony Orchestra Inc. presents concerts of the Boston Symphony and Boston Pops Orchestras and of the Boston Symphony Chamber Players, is active in the sponsorship of Youth Concerts in Boston, is deeply involved in television, radio and recording projects, and is responsible for the maintenance of Symphony Hall in Boston and the estate here at Tanglewood. Its annual budget has grown from Mr Higginson's projected \$115,000 to a sum more than \$6 million. It is supported not only by its audiences, but by grants from the Federal and State governments, and by the generosity of many businesses and individuals. Without their support, the Boston Symphony Orchestra would be unable to continue its pre-eminent position in the world of music.



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TANGLEWOOD

In 1848 Nathaniel Hawthorne moved to Lenox, and took up residence in a small red cottage on the edge of William Aspinwall Tappan's Tanglewood. A wealthy Boston banker and merchant, Tappan had bought several farms near Lenox, and incorporated them into a large estate. Hawthorne described vividly the beauty of the Berkshires, and it is little wonder that as the years passed the area continued to attract distinguished residents, who built magnificent houses where they could escape the hubbub of city life.

Many of them were lovers of music, and in the summer of 1934 there were organized three outdoor concerts at one of the estates in Interlaken, a mile or two from Tanglewood. The performances were given by members of the New York Philharmonic, conducted by Henry Hadley. This experiment was so successful that during the following months the Berkshire Symphonic Festival was incorporated, and the series was repeated in 1935.

The Festival committee then invited the Boston Symphony Orchestra to take part the next summer. Serge Koussevitzky led the Orchestra's first concert in the Berkshires in a tent at 'Holmwood', a former Vanderbilt estate—today Foxhollow School. About 5,000 people attended each of the three concerts.

In the winter of 1936 the owners of Tanglewood, Mrs Gorham Brooks and Miss Mary Aspinwall Tappan, Descendants of William Tappan, offered the estate—210 acres of lawns and meadows—with the buildings, as a gift to Dr Koussevitzky and the Boston Symphony. It was gratefully accepted, and on August 12 1937 the largest crowd in the Festival's history assembled in a tent for the first concert at Tanglewood—a program of music by Wagner. As Koussevitzky began to conduct 'The ride of the Valkyries', a fierce storm erupted. The roar of the thunder and the heavy splashing of the rain on the tent totally overpowered even Wagner's heavy orchestration. Three times Koussevitzky stopped the Orchestra, three times he resumed as there were lulls in the storm. Since some of the players' instruments were damaged by water, the second half of the program had to be changed.

As the concert came to its end, Miss Gertrude Robinson Smith, a leading light in the foundation of the Berkshire Symphonic Festival, mounted the stage and addressed the audience: 'The storm has proved conclusively the need for a shed. We must raise the \$100,000 necessary to build.' The response was immediate, plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen and modified by Josef Franz of Stockbridge, who also directed construction. The building was miraculously completed on June 16 1938, a month ahead of schedule. Seven weeks later Serge Koussevitzky led the inaugural concert—a performance of Beethoven's Ninth symphony.

By 1941 the annual Festival had already broadened so widely in size and scope as to attract nearly 100,000 visitors during the summer. The Theatre-Concert Hall, the Chamber Music Hall and several small studios had been built, and the Berkshire Music Center had been established.

Tanglewood today has an annual attendance of a quarter of a million during the eight-week season. In addition to the twenty-four regular concerts of the Boston Symphony, the Orchestra gives a weekly Open rehearsal on Saturday mornings to benefit the Pension Fund, there are Boston Pops and 'Popular artists' concerts, there are the Festival of Contemporary music, sponsored in co-operation with the Fromm Music Foundation, and almost daily concerts by the gifted musicians of the Berkshire Music Center. Tanglewood remains unique: nowhere else in the world is there such a wealth of artistic activity, nowhere else can music be heard in surroundings of such incomparable beauty.



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Casual visitors to Tanglewood may well be amazed at the variety of music they hear coming from many locations on the grounds. Much of it is being played by the young artists taking part in the programs of the Berkshire Music Center. The Center was established here in 1940 by the Boston Symphony Orchestra, fulfilling the hopes and dreams of two of the most important figures in the Orchestra's history, Henry Lee Higginson, the founder, and Serge Koussevitzky, Conductor and Music Director from 1924 until 1949. Mr Higginson wrote in 1881 of his wish to establish a 'good honest school for musicians', while for many years Dr Koussevitzky dreamed of an academy where young musicians could extend their professional training and add to their artistic experience, guided by the most eminent international musicians. Koussevitzky was Director of the Center from its founding until his death in 1951, when he was succeeded by Charles Munch. Erich Leinsdorf was Director from 1963 until his retirement in 1969, and since that time the primary responsibility for the Center's direction has been in the hands of Gunther Schuller.

Young people from all parts of the world come to Tanglewood each summer to spend eight weeks of stimulating practical study. They meet with and learn from musicians of the greatest experience in orchestral and chamber performance, in conducting and composition. The distinguished faculty includes the principal players and the other members of the Boston Symphony Orchestra, as well as leading soloists, conductors and composers of the day. The emphasis is on learning and performing under completely professional conditions.

The many resources of the Boston Symphony are at the service of the Berkshire Music Center. There are numerous studios for practice and chamber music, and extensive libraries. The Berkshire Music Center Orchestra and the Center's many other performing groups hold most of their rehearsals and concerts in the Theatre-Concert Hall, while lectures, seminars, conducting classes, vocal and choral rehearsals, composers' forums and concerts of chamber music take place in the Chamber Music Hall, in the West Barn, on the Rehearsal Stage, in the Hawthorne Cottage, and in small studios situated both on the grounds of Tanglewood, and in buildings in Lenox specially leased by the Orchestra for the summer.

Nearly one hundred keyboard instruments, available for individual practice without charge, are generously provided for the Berkshire Music Center each year by the Baldwin Piano and Organ Company, while other instruments, percussion for example, are provided by the Orchestra.

Each year the Center concentrates on a Festival of Contemporary music, thanks to the generosity and co-operation of the Fromm Music Foundation. This year marks the twentieth anniversary of the Foundation.



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Jack Fisher, organ
Max Miller, organ
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Alfred Kanwischer
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Edmund Ostrander, tenor
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Joseph Silverstein, Concertmaster and Assistant Conductor of the Boston Symphony Orchestra, is Chairman of the Faculty, and the administrative staff of the Orchestra is responsible for day-to-day organization.

This summer the musicians of the Berkshire Music Center continue not only their extensive programs of rehearsals, seminars and lectures, but also give a great number of public performances—orchestral concerts, chamber concerts, productions of music theatre, composers' forums and vocal concerts. Meanwhile, under the auspices of Boston University, young artists of high school age are taking part in programs of music, theatre and the visual arts. Details of these activities can be had from the office of the Friends of Music at Tanglewood, located near the Main Gate.

Fellowships are awarded to the majority of the members of the Berkshire Music Center, who are chosen by audition on a competitive basis. The cost of this support is enormous, and adds each year substantially to the deficit of the Boston Symphony Orchestra. Details of how you can help are printed elsewhere in the program; meanwhile, you are cordially invited to attend the concerts of the Center, and see and hear for yourself the extraordinary enthusiasm and musical caliber of Tanglewood's young musicians.



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FESTIVAL INFORMATION

A **map of Tanglewood**, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed on page 37 of the program. During performances the rest rooms at the rear of the Shed are closed. With the map are directions for reaching the Massachusetts Turnpike, the New York Thruway and other main roads.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is \$2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

The sculptures situated in various locations on the Tanglewood grounds are by **Rinaldo Bigi**.

First aid is available at the Red Cross station situated near the Main Gate. In case of emergency, please contact the nearest usher.

Physicians and others expecting urgent calls are asked to leave their name and seat number with the Guide at the Main Gate booth.

The Boston Symphony Orchestra and the Boston Symphony Chamber Players record exclusively for **DEUTSCHE GRAMMOPHON**. The Boston Pops Orchestra records exclusively for **POLYDOR**, a division of Deutsche Grammophon.

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WHITESTONE PHOTO is the official photographer to the Berkshire Festival and the Berkshire Music Center.

TANGLEWOOD 1972

SEIJI OZAWA Artistic Director, Berkshire Festival
GUNTHER SCHULLER Artistic Director, Berkshire Music Center
LEONARD BERNSTEIN Adviser

Friday June 30 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG Music Director

WEEKEND PRELUDE

John Oliver, who was to have conducted choral music by Bach, is ill.
Berj Zamkochian has agreed, at very short notice, to play music for
organ in place of the original program.

BERJ ZAMKOCHIAN organ

JOHANN SEBASTIAN BACH 1685-1750

Toccata and fugue in D minor S. 565

Concerto no. 2 in A minor (after Antonio Vivaldi) S. 593

Allegro
Adagio
Allegro

'O Mensch, beweine dein' Sünde gross', chorale prelude S. 622

Prelude and fugue in A minor S. 543

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BERJ ZAMKOCHIAN was born and educated in Boston. He studied organ with George Faxon at the New England Conservatory of Music, and during his years of graduate study there served on the organ faculty. Since 1957 he has played organ for the Boston Symphony and Boston Pops Orchestras, often appearing as soloist with both orchestras. Under the direction of Charles Munch he recorded the Organ concerto of Poulenc with the Boston Symphony for RCA.

During his career he has toured throughout the United States and Canada, and to Europe and Asia. In 1965 he became the first American organist to tour the Soviet Union, where he played concerts in Moscow, Leningrad and Erevan. In December 1970 he played the dedicatory recital of the second largest organ in the USSR, in the Philharmonic Hall of Erevan. At the same time he played for the dedication of the newly installed organ in the Cathedral of Etchmiadzin, reputed to be the primatial church of Christendom, built in the year 301. Last year he made his eighth tour of the Soviet Union, playing concerts also in London and Birmingham, England, and in Vienna, Austria. In 1969 Berj Zamkochian was appointed organist-in-residence at Boston College.



TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday June 30 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

TANGLEWOOD FESTIVAL CHORUS

JOHN OLIVER *director*

MARTIN HOHERMAN *cello*
HENRY PORTNOI *double bass*
HARRY KELTON *organ*

MOTETS BY BACH

Lobet den Herrn, alle Heiden S. 230
(O praise the Lord, all ye nations)

Komm, Jesu, komm S. 229
(Come, Jesu, come)

Jesu, meine Freude S. 227
(Jesu, my joy)

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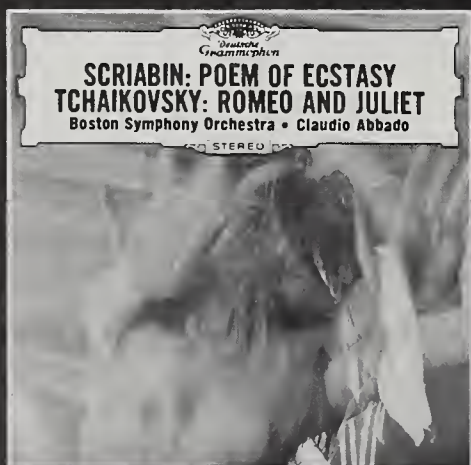
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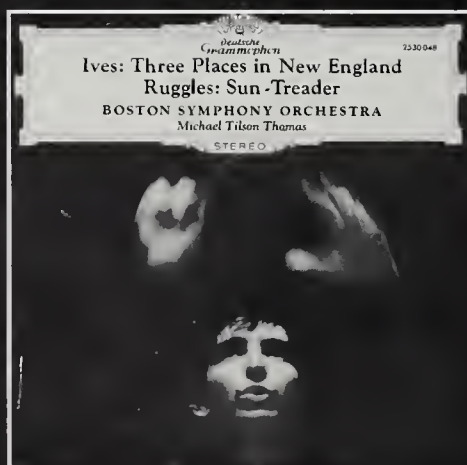
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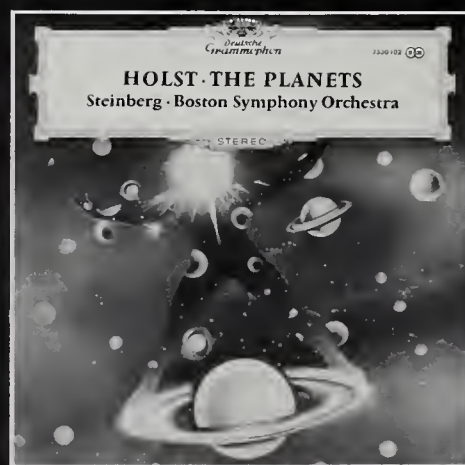
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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday June 30 1972 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

BACH

Brandenburg concerto no. 2 in F S.1047

Allegro
Andante
Allegro assai

ARMANDO GHITALLA *trumpet*, DORIOT ANTHONY DWYER *flute*,
RALPH GOMBERG *oboe*, JOSEPH SILVERSTEIN *violin*

Brandenburg concerto no. 5 in D S. 1050

Allegro
Affettuoso
Allegro

DORIOT ANTHONY DWYER *flute*, JOSEPH SILVERSTEIN *violin*,
ROBERT LEVIN *harpsichord*

intermission

Suite no. 2 in B minor S. 1067

Ouverture
Rondeau
Sarabande
Bourées 1 & 2
Polonaise – double
Menuett
Badinerie

DORIOT ANTHONY DWYER *flute*

Cantata no. 191 'Gloria in excelsis Deo'

Chorus: Gloria in excelsis Deo

Duet: Gloria Patri

Chorus: Sicut erat in principio

PHYLLIS CURTIN *soprano*, SETH McCOY *tenor*

TANGLEWOOD FESTIVAL CHORUS

John Oliver *director*

first performance by the Boston Symphony Orchestra

The harpsichord continuo is played by ROBERT LEVIN

Robert Levin plays a harpsichord by CARL FUDGE

The organ continuo is played by BERJ ZAMKOCHIAN

The program notes for this evening's concert begin on page 26

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The Friends of Music at Tanglewood are hundreds of people concerned with keeping beautiful music in the Berkshires. Not only do the Friends help bring famous conductors and soloists to Tanglewood for the Berkshire Festival concerts, but they also provide the critical support for the Berkshire Music Center, the Boston Symphony Orchestra's training institution for tomorrow's great musicians. Further information about becoming a Friend of Music at Tanglewood, and about Berkshire Music Center events is available from the TANGLEWOOD FRIENDS OFFICE located at the Main Gate.

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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Saturday July 1 1972 at 8.30

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

STANISLAW SKROWACZEWSKI *conductor*

BACH Suite no. 3 in D S. 1068
Ouverture
Air
Gavottes 1 & 2
Bourée
Gigue

*BEETHOVEN Piano concerto no. 1 in C op.15
Allegro
Largo
Rondo: allegro

CLAUDE FRANK

intermission

*MOZART Symphony no. 39 in E flat K. 543
Adagio – allegro
Andante con moto
Menuetto – trio
Finale: allegro

Claude Frank plays the Steinway piano

The harpsichord continuo is played by ROBERT LEVIN

The program notes for this evening's concert begin on page 29

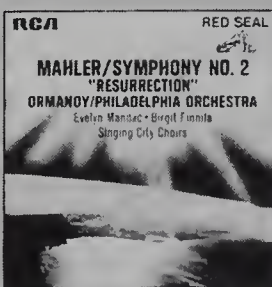
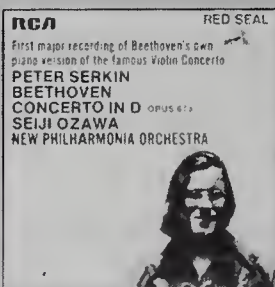
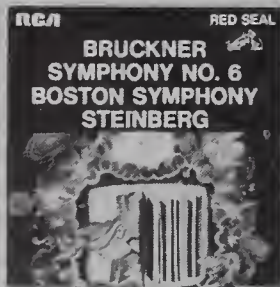
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The program note for this afternoon's concert begins on page 31

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Program notes for Friday June 30

JOHANN SEBASTIAN BACH 1685-1750

The Brandenburg concertos

Program note by John N. Burk

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his musical retinue — five musicians and a clavicembalo, under the surveillance of his Kapellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music, boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in three years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated March (or May) 24 1721, was roundly phrased in courtly French periods, addressed 'A son altesse royale, Monseigneur Crétien Louis Marggraf de Brandenburg', and signed with appropriate humility and obedient servitude: 'Jean Sebastian Bach' (all proving either that Bach was an impeccable French scholar, or that he had one conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing his library, he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentini, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groschen apiece.



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There are those in later times who are angered at reading of the lordly casualness of the high-born toward composers. One might point out that Bach in this case very likely took his princes' airs as in the order of things, that they brought him an assured subsistence and artistic freedom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and was careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the concerto grosso form until that time.

Bach's set of six *concerti grossi*, now known as the Brandenburg concertos, can be looked upon as an experiment in various instrumental combinations. They can also be looked upon as the most variegated expression of a tradition-bound form, the most eloquent and perfectly modeled of its kind, and indeed the last, for the concerto grosso as a give and take between a large and small group with harpsichord continuo was soon to be superseded by the virtuoso concerto with a soloist and an accompanying orchestra.

Concerto no. 2 in F S. 1047

The Second concerto of the set calls for solo 'Bach' trumpet, flute, oboe and violin, together with *ripieno* string quintet and harpsichord continuo. Philip Spitta called it 'a true *Concerto grosso* . . . The plan of the first movement is a model of clearness and simplicity, but with an indescribable wealth of episodic invention; and the most delicate combinations sparkle and gush forth from all sides. The Andante is written for flute, oboe, violin, cellos, and cembalo; the Finale is a fugue in the *concertino* parts, supported by the bass and accompanied by the *tutti* in a modest and masterly way. On account of its crystal-clear and transparent organism, this concerto is a greater favorite than the more closely woven First; the feeling, moreover, is throughout of a kind easily entered into. The marvelously beautiful Andante is soft and tenderly simple, while the first and last movements rush and riot with all the freshness and vigor of youth. Truly, even if Bach could not avail himself of the full colors used by later musicians, yet his instrumental music is steeped in the true spirit of German romance.'

Concerto no. 5 in D S. 1050

The Fifth is by far the most brilliant of the six Concertos. There are three solo instruments—flute, violin and harpsichord, the latter making its only appearance in the series, save for its regular continuo role elsewhere. It is a star part for that pre-virtuoso period—the cembalist must play virtually without interruption with rapid passage work and before the end of the first movement an unaccompanied cadenza of sixty-five bars. He is matched by a flute and violin which have parts likewise continuous except where they give way to the unaccompanied harpsichord. The slow movement, 'affettuo', a label rare for Bach but so designated in the *Gesellschaft* edition, is in B minor and is for the *concertino* only, a weaving of the affecting melodic strands into a quartet, the harpsichord having two of the voices and no chords except when, the right hand being silent, the figured bass is indicated. The final Allegro is one of Bach's liveliest gigue tunes, an appropriate end for one of his most exuberant and exhilarating scores.

The four suites

Program note by Andrew Raeburn

There has been, until very recent years, considerable doubt concerning the dating of Bach's Four suites (or 'Ouvertüren', as they were originally called). But it has now been suggested by the editors of the New Bach Edition, Hans Grüss and the late Heinrich Bessler, that they were composed, like the Brandenburg concertos, during Bach's years in the service of Prince Leopold of Anhalt-Cöthen. The editors assign no. 1 to about 1718, no. 2 to about 1721, no. 3 to 1722, and the original version of no. 4, which was without trumpets and drums, to 1723.

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The Suites were probably all first played by the Prince's very competent chamber orchestra; Bach either played the harpsichord, or, when Leopold was in the mood to perform the keyboard continuo part, the composer took up his viola.

The music is written in the 'French' style of Lully — a grandiose first movement is generally followed by a set of dances, some stately, some gay. The Suites are chamber music — the term 'orchestral suites' by which they are traditionally known is misleading — and Bach certainly had many fewer players at his disposal than we do today. At the same time, the rooms in which he gave his performances were infinitely smaller than most contemporary concert halls, so some sort of compromise in the number of musicians used is necessary. The Suites, however, should be thought of in the same kind of way as, for instance, Mozart's Serenades, occasional music for entertainment — not as weighty masterpieces.

Suite no. 2 in B minor S. 1067

In the musical retinue of Prince Leopold was a gifted flutist by the name of Freytag, and there can be little doubt that Bach wrote for him not only this suite, but also the Fifth Brandenburg concerto, and the set of flute sonatas. The Suite could properly be called a concerto, one of the first for this instrument. In an earlier note for the Boston Symphony Orchestra John N. Burk wrote: 'The grave introductory measures of the first movement, given to the combined group, are followed by a lively fugue, the development of which is occasionally interrupted by florid passages for the flute which here first emerges as a solo instrument. In the Rondo, which is an unusual form with Bach, the voice of the flute is matched with the strings. In the Sarabande, the cellos follow the flute theme in canonic imitation. The second of the two Bourrées again projects the flute in the recurring ornamental figuration which gives the suite so much of its charm. The flute is again so treated in the Double (or variant) of the Polonaise.'

The Minuet is short and without trio, and the Suite ends with a breathless *Badinerie*, in which the solo instrument displays a wealth of speedy virtuosity.

Cantata no. 191 'Gloria in excelsis Deo'

Program note by Andrew Raeburn

In July 1733 Bach sent the score of a *Kyrie* and *Gloria* to 'His most serene Highness, the Prince and Lord, Friedrich August, Royal Prince in Poland, Duke in Saxony', together with a letter complaining of his treatment by the authorities in Leipzig, and requesting the protection of a court title. (The response was tardy: not until November 1736 did the Prince grant to Bach 'the style of Composer to the Court Capelle'.)

The music which Bach sent, and which was to become the opening sections of the B minor Mass, he had probably composed in the early spring of 1733, and it seems that it had been performed during April to celebrate Friedrich August's succession to the Electorate of Saxony. The other sections of the Mass as we know it today followed much later in Bach's life, probably not being written down until his last years.

Although the Lutheran Church kept the Communion service as the central point of its public worship after the Reformation, the liturgy included only the *Kyrie* and *Gloria*, both of which continued to be sung in Latin. (This is the reason why Bach's other so-called 'Masses' contain settings only of these parts of the text.) The opening of the *Gloria* was of course especially appropriate for the celebration of Christmas, since the words are those of the angels, as told in St Luke's gospel, to the shepherds of Bethlehem at the time of Christ's birth. The Cantata no. 191, which was first performed at Leipzig on the 'Festo nativitatibus Christi' of 1740, is an adaptation of three movements from the *Gloria* of the B minor Mass.

It opens with the jubilant '*Gloria in excelsis Deo*' (Glory to God in the highest), the five-part chorus accompanied by rich instrumental sonority of flutes, oboes, trumpets, timpani, strings and organ. The spritely 3/8 rhythm changes to a more majestic 4/4 at '*et in terra pax . . .*' (and on earth peace, goodwill toward men), from which emerges an inspired fugue with an exquisitely embroidered counter-subject. The movement progresses to a stately conclusion.

'*Gloria Patri et Filio et Spiritui sancto*' (Glory be to the Father, and to the Son, and to the Holy Ghost) is a shortened version of '*Domine Deus*' from the Mass. The solo voices weave a delicate and gentle counterpoint to a subdued *ritornello*, scored for flutes and muted strings. In great contrast the final chorus, '*Sicut erat in principio . . .*' (As it was in the beginning, is now, and ever shall be; world without end. Amen.), bursts out in exultant 3/4 time. Sir Donald Tovey pointed out that to accommodate the text, Bach was 'obliged to add a bar [to the music of the Mass], with a new figure, at symmetrical distances in his *ritornello*'. A powerful fugue follows the opening section: in the Mass the voices are accompanied only by continuo, but here Bach wrote independent and colorful instrumental parts which effectively enrich the fabric. The Cantata ends in a mood of exuberant rejoicing.

Program notes for Saturday July 1

JOHANN SEBASTIAN BACH 1685-1750

Suite no. 3 in D S. 1068

Program note by Andrew Raeburn

(A general note about Bach's suites is printed on page 27.) There were two regular trumpet players at Cöthen in Prince Leopold's musical establishment, but Bach was probably able, without difficulty, to find a third for his performances of the Third suite. Scored for double band (trumpets and timpani against oboes (possibly with bassoon), strings and harpsichord), it is the grandest and noblest of the set. It may well have been written for some special court celebration. The opening grave section of the *Overture* is majestic and cheerfully pompous; it leads into a bright *vivace*, built on a fugal figure. There is an elaborate part for the first violin. A shortened and altered version of the *grave* brings the *Overture* to its end. When Goethe heard Mendelssohn play through this movement on the piano in 1830, he remarked: 'There is such pomp and ceremony here that one can actually see a procession of elegantly attired people descending a vast flight of stairs.'

The *Air* which follows, scored for strings alone, is one of the most poignantly lovely melodies ever written: in one early version of the score there is an indication that the first violin part should be performed by a solo player. The mood is deeply reflective and unutterably calm. The four final dances, two *Gavottes*, a *Bourrée* and a *Gigue*, are, to quote the late Thurston Dart, 'all of them suitable for dancing'.

LUDWIG VAN BEETHOVEN 1770-1827

Piano concerto no. 1 in C op. 15

Program note by John N. Burk

The Concerto in C major is the second in order of composition, the one in B flat having been composed in 1794. Nothing Beethoven wrote is closer to Mozart than these two concertos. What Mozart had done in matching the two mediums must have held the destined successor in a sort of reverential awe. But it was not the awe of constraint. The concertos tell, rather, of whole-hearted acceptance, warm idealiza-





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tion. In the two concertos Mozart's custom of a long orchestral exposition is closely imitated. The delayed entrance of the soloist is similarly effective as a free, pliable, individual voice—a device as dramatic as the first entrance of the principal actor in a play after dialogue to whip up suspense. Listening to this orchestral exposition, one can almost build up an illusion that it is Mozart indeed. Yet there are signs, and as the movement progresses the signs multiply: characteristic rising scales, twists of modulation. But there is another change—more pervasive, and more intimate. Beethoven's instruments begin to sing as Mozart's had; but in the very act of imitation the degree of incandescence is raised, the line broadened. This is particularly true of the C major concerto, which reaches a greater point of glow than the one in B flat. The orchestra is freer, as in the *Largo*, where the second strain (given to the orchestra and designed for it) finds an impassioned pulse. The horns are used already with a special sense in this concerto, and in the slow movement the clarinet stands out as it had not before. The orchestra is not yet liberated, but it is perceptibly finding itself. The concerto is forward- as well as backward-looking, tapping at the door of happy discoveries to come and bringing to pass even through the fulfillment of formal expectations the spell of the poet Beethoven.

The rondo is built upon a theme in delightful irregularity of phrase, first set forth in a light staccato by the piano. A second theme, in the dominant key, given out by the strings, has been identified with the Austrian folksong 'In Mantua in Banden der treue Hofer sass'. But the first theme holds the rudder, rondo fashion. Theme and episodes are carried out in the usual give and take of solo and tutti.

In 1801, when Beethoven was looked upon by conservative musicians as an obstreperous young man, a Leipzig critic disapproved of his two piano concertos, then just published, and drew a sharp complaint from the composer, directed at the publisher Hofmeister in that town: 'As regards the Leipzig O— [oxen?], let them talk; they will certainly never make anybody immortal by their twaddle, nor will they rob of their immortality those whom Apollo has favored.' He also wrote to the firm of Breitkopf & Härtel in the following spring; 'You should recommend to the Messrs your critics greater care and wisdom.' Their 'howls' had given him a moment of humiliation, but he 'could not get angry', realizing 'they did not understand their business'. As a matter of fact, Beethoven himself was not satisfied with these two concertos, but his reason was the very opposite of the critic's objections—his orchestral thoughts were expanding as he then worked upon his Third concerto in C minor. 'They did not understand their business', if their business was to understand a Beethoven destined to do as wild and incredible things within the concerto as within the other musical forms.

The cadenzas which Claude Frank plays are Beethoven's own.

There are two recordings by the Boston Symphony Orchestra of the First concerto on the RCA label. In the earlier performance Sviatoslav Richter is soloist and Charles Munch the conductor; a more recent record was made by Artur Schnabel with Erich Leinsdorf conducting.

WOLFGANG AMADEUS MOZART 1756-1791

Symphony no. 39 in E flat K. 543

Program note by John N. Burk

Certain great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer—the lovely E flat, the impassioned G minor, and the serene 'Jupiter'. We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new beauty of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries as these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan*, Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers—arias, trios, piano sonatas 'for beginners', a march—various pieces written by order of a patron, or to favor some singer or player.

Perhaps what is most to be marvelled at in the composer Mozart—a marvel even exceeding the incredible exploits of a later, 'Romantic' century—is his success in not being limited by the strait-jacket of petty commissions. From the operas where in an elaborate production his name appeared in small type on the posters (if at all) to the serenades for private parties, he gave in return for his small fees music whose undying beauties his patrons did not remotely suspect. Shortly after his death the three symphonies in question appeared in publication, and were performed, their extraordinary qualities received with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends, who beheld the famous but impecunious young man of thirty-two adding three more to the thirty-odd symphonies he had been turning out with entire facility from the age of eight.

The Symphony in E flat is the only one of the final three with an introduction. This *Adagio* opens with heavy, fateful chords which subside into a gentle resolution. The *Allegro* runs a gentle, lyric course, the composer taking obvious delight in his beloved clarinets. The *Andante con moto* is one of Mozart's longest symphonic movements. It is an instrumental melody which sings through a pattern of short notes, at first by the strings to which the winds are added in the rarest of alternate groupings. The fact that he used a minuet in each of these symphonies confirms his ultimate preference, together with Haydn's, for the four-movement succession. A minuet like this one, no longer a dance, alternately *staccato* and *legato*, turning the trio into a melody and accompaniment by the two clarinets, fits beautifully into his scheme. The *Finale* is, like its near fellows, a display of technical manipulation, and of course, much else. He insists on full chordal figures only to give more point to his play of humor as fragments of the principal theme are bandied about among the woodwinds. The same fragment makes fun of the closing cadence, and all closing cadences, by abruptly adding itself at the end.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the Symphony no. 39 for RCA.

Program note for Sunday July 2

JOSEPH HAYDN 1732-1809

Die Jahreszeiten (The seasons)

Program note by Andrew Raeburn

After the extraordinary success of *The creation*, Haydn was persuaded, rather against his will, to undertake another major piece of similar construction. His collaborator was again Baron Gottfried van Swieten, who had been responsible for the libretto of the first oratorio. One of

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Vienna's foremost patrons of music, the Baron was an ardent devotee of Bach and Handel, a tolerable writer and translator, a stilted composer, and a 'collector' of musical talent. (He had had Mozart re-orchestrate various works by Handel in earlier years, and had supported the young Beethoven, who repaid the patronage by the dedication of his First symphony.) Van Swieten was not blessed with a pleasant character: he was stiff, mulish, imperious and penny-pinching. But he and Haydn established an adequate working relationship (for *The creation* at least), and the composer followed the Baron's autocratic (and, it must be said, canny) instructions for the musical setting of the texts. Van Swieten based his libretto for the second piece on a long poem *The seasons* by the Scot, James Thomson (1700-1748). Emphasizing Thomson's sympathetic and pictorial view of nature, the Baron presented Haydn with a balanced and attractive text.

The composition took nearly three years. Haydn was by this time aging and plagued by illness, and voiced several complaints: in a letter he wrote, 'Everyone must feel as I myself feel, that it is not a *Creation* for the following reason: in *The creation* the characters are angels, here they are peasants.' And when faced with the trio in praise of Industry, he observed that although he had been an industrious man all his life, he had never considered setting industry to music. One of his most bitter remarks about van Swieten's instructions, ('The whole passage in imitation of a frog has not flowed from my pen—I was forced to write down this Frenchified trash), unfortunately reached the Baron's ears, and there was a serious, but temporary, falling out between the two men. Haydn finished the score in 1801, complaining, '*The seasons* has finished me off.' The première in April, to his apparent astonishment, was a triumph.

The solo narrators in *The seasons* are Simon, a farmer (bass); Lukas, a peasant (tenor); Hanne, Simon's daughter (soprano). The chorus, often divided to contrast men's with women's voices, takes the role of a throng of peasants. The influence of Handel, both in the construction of the work, and in the music itself, is obvious enough, and there are striking examples of Haydn's genius at painting pictures in music, of his spontaneous wonder at the world of nature, and of his own optimistic joy in the beauty of life. Often, as in *The creation*, a deliciously apt instrumental introduction precedes the words, which then 'explains' the music. H. C. Robbins Landon has pointed out that 'the work is so radically modern in its harmonic conception that one must, as Schuricht once said, "pinch oneself in order to remember that the man who wrote this music was nearly seventy years old".'

It might well be said that *The seasons* sums up the whole of Haydn's creative life. Not only is the music technically a logical synthesis of all that came earlier, but one can also find in it the complete range of the composer's emotional response to art and life—warmth, joy, humor, occasional sadness, mystery, and, above all, nobility. As Rosemary Hughes has remarked in her admirable biography: 'When the text gives him an opening for nobility he takes it with both hands, as he does in the chorus "God of light" that concludes *Spring* and in the splendid closing numbers of *Winter*, in which van Swieten's allegorical comparison between winter and man's last end and hope of immortality struck a responsive note in the old man, for whom this work, for all its youthful vitality, was a winter flowering.'

COMING EVENTS AT TANGLEWOOD

Details of next week's concerts by the Boston Symphony Orchestra, and of the Berkshire Music Center events open to the public, are included on a special information sheet, which is available at the entrances to the Tanglewood grounds.

THE CONDUCTORS

SEIJI OZAWA, Artistic Director of the Berkshire Festival, and Music Director of the San Francisco Symphony, made his first appearance with the Boston Symphony here at Tanglewood during the summer of 1964. He has appeared with the Orchestra on many occasions since. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music in Tokyo, where he won first prizes in composition and conducting. He went to Europe in 1959 and won the first prize at the International Competition of conductors at Besançon; one of the judges was Charles Munch, who invited him to Tanglewood to be a conducting student. The following year Seiji Ozawa received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. Appointed one of the New York Philharmonic's assistant conductors in 1961, he directed the orchestra in several concerts. The same summer he conducted twenty-five concerts in Japan with the NHK and Japanese Philharmonic Orchestras.

Since that time he has appeared extensively in Europe and America with many of the greatest orchestras, among them the London Symphony, the Concertgebouw, the Vienna Symphony, the Vienna State Opera, the Philadelphia, Chicago Symphony, San Francisco Symphony and Pittsburgh Symphony Orchestras.

At the end of the 1968-1969 season Seiji Ozawa resigned his post as Music Director of the Toronto Symphony, and devoted the following season to guest conducting. During the summer of 1969 he conducted opera for the first time, *Così fan tutte* at Salzburg, and was principal guest conductor of the Ravinia Festival. He opened the 1969-1970 season of the New York Philharmonic, and later was guest conductor with L'Orchestre de Paris, the Philadelphia and Cleveland Orchestras, and the Berlin Philharmonic.

Seiji Ozawa becomes Music Adviser of the Boston Symphony this coming fall, and Music Director of the Orchestra at

the beginning of the 1973-1974 season. He has made many recordings for the RCA and Angel labels, which include performances by the Boston Symphony Orchestra of Stravinsky's *Firebird* and *Petrushka* suites, and of Orff's *Carmina Burana*.

STANISLAW SKROWACZEWSKI, Music Director of the Minnesota Orchestra (formerly the Minneapolis Symphony) since 1960, has conducted the Boston Symphony on several occasions in recent years. Born and educated in Poland, he made his first public appearances and began composing as a boy. After the end of world war two he took over the Breslaw Philharmonic, then continued his studies in Paris. During the fifties several of his compositions won important prizes, while at the same time he established his career as a conductor. In 1956 he became permanent conductor of the National Orchestra in Warsaw, a post he held for three years. During that time he made his debut in the United States as guest conductor with the Cleveland Orchestra. Since that time Stanislaw Skrowaczewski has been invited to appear with the leading orchestras of Europe, North and South America, and Israel. He has toured with the Concertgebouw and French National Orchestras, and was co-conductor to Eugene Ormandy on the Philadelphia Orchestra's 1966 tour to South America. During recent seasons he has conducted the Vienna Philharmonic at the Salzburg Festival, and has directed performances of the Vienna State and Metropolitan Operas, as well as conducting the world's major symphonies, including the New York Philharmonic, the Philadelphia and Cleveland Orchestras, the Berlin Philharmonic, the Royal Philharmonic, the Vienna Philharmonic, L'Orchestre de Paris, the Orchestra of La Scala and the Pittsburgh Symphony. Meanwhile Stanislaw Skrowaczewski continues to compose: his Concerto for english horn was given for the first time in New York in 1970. He has recorded on the Mercury, Philips, RCA and Angel labels.

THE SOLOISTS

ARMANDO GHITALLA, principal trumpet of the Boston Symphony, has been a member of the Orchestra since 1951. Born in Alpha, Illinois, he began to play the trumpet as a boy of eight. His formal education was at Knoxville High School, Illinois Wesleyan University and New York University. He then continued musical studies at the Juilliard School. Before coming to Boston he was first trumpet of the New York City Center Opera and Ballet Orchestra, the Houston Symphony and the RCA recording Orchestra, and was soloist with the City Service Band of America. He has given many recitals, and has been soloist with many orchestras, among them the Houston Symphony, Philomusica of London, the Miami Beach Symphony and the Boston Pops. Armando Ghitalla is a member of the Boston Symphony Chamber Players, with whom he has toured and made records for RCA. He has also made two solo albums for Cambridge Records. He is on the faculties of the Berkshire Music Center at Tanglewood, of Boston University and of the New England Conservatory.

Principal flute of the Boston Symphony Orchestra, DORIOT ANTHONY DWYER came to Boston in 1952, the first woman to be engaged as a principal by the Orchestra. Her early teachers included her mother and Ernest Liegl, who was then first flute of the Chicago Symphony. Later she studied with Georges Barrère, William Kincaid, and Joseph Mariano at the Eastman School of Music, of which she is a graduate. Before her appointment to the Boston Symphony, Doriot Anthony Dwyer was a member of the Los Angeles Philharmonic, and was chosen by Bruno Walter as first flute of the Hollywood Bowl Symphony the year he was music director there. Mrs Dwyer has served on the faculties of the Berkshire Music Center at Tanglewood, the New England Conservatory and Boston University since joining the Boston Symphony. A member of the Boston Symphony Chamber Players, she has also

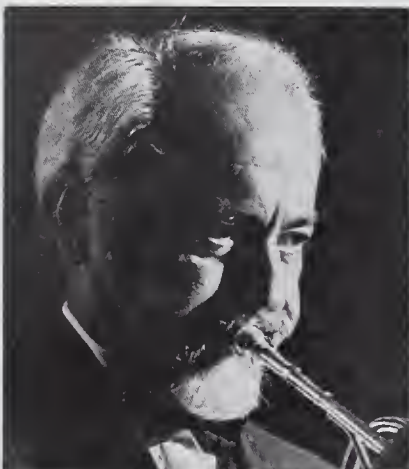
SEIJI
OZAWA



STANISLAW
SKROWACZEWSKI



ARMANDO
GHITALLA



DORIOT
ANTHONY DWYER



John A. Wolters

Boris & Milton — Boston

been soloist with the Orchestra on many occasions, including an appearance during the 1971 tour to Europe at a concert in Paris. With the Chamber Players she has made many recordings for Deutsche Grammophon and RCA.

RALPH GOMBERG, principal oboe of the Boston Symphony Orchestra, is the youngest of seven children, five of whom graduated from the Curtis Institute of Music. At the age of fourteen, he was the youngest student ever accepted by the distinguished oboe teacher Marcel Tabuteau. Three years later he was appointed by Leopold Stokowski as principal oboe of the All American Youth Orchestra. Subsequently he became principal of the Baltimore, New York City Center and Mutual Broadcasting Orchestras. He joined the Boston Symphony Orchestra in 1949. A member of the Boston Symphony Chamber Players, with whom he has toured to Europe and throughout the United States, and made many recordings, Ralph Gomberg is on the faculties of Boston University, the New England Conservatory of Music and the Berkshire Music Center at Tanglewood. He has appeared many times as soloist with the Boston Symphony Orchestra.

JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, and Assistant conductor since the beginning of the 1971-1972 season, joined the Orchestra in 1955. He was then, at the age of twenty-three, the youngest member. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as

first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, in 1969 a tour to the Virgin Islands and Florida. During past seasons he has performed many concertos with the Orchestra, and has recorded those by Bartók and Stravinsky for RCA.

He is violinist of the Boston Symphony String Trio and first violinist of the Boston Symphony String Quartet, and as violinist of the Boston Symphony Chamber Players Joseph Silverstein has made many recordings of chamber music both for RCA and Deutsche Grammophon. Chairman of the Faculty of the Berkshire Music Center at Tanglewood, he also teaches privately. In 1970 he received an honorary Doctorate of Music from Tufts University. During the 1969-1970 season he made his debut as conductor with the Boston Symphony and Boston Pops Orchestras.

ROBERT LEVIN, who has appeared both as harpsichord soloist and as continuo player with the Boston Symphony on several past occasions, is Chairman of the Theory Department of the Curtis Institute in Philadelphia. Among his distinguished teachers were Louis Martin, Stefan Wolpe, Nadia Boulanger and Hans Swarowsky. He attended Harvard College, and wrote his thesis on 'The unfinished works of W. A. Mozart'. Unfinished movements which Robert Levin has completed have had several performances, while two have been published. At the Curtis Institute he has been responsible for the reorganization of the Theory department, and he is co-author of two musical books which will soon be published. He has appeared both as harpsichordist and pianist with the Boston Symphony Chamber Players and has recorded with them for Deutsche Grammophon. As keyboard player for the New York Philomusica-Chamber Ensemble, he has given frequent performances and recorded on the Vox label. He also appears as soloist and chamber music player in many parts of the country, and has been recognized

for his reinstatement of eighteenth-century practice in the concertos of Mozart. The continuo parts which he plays he improvises himself.

PHYLLIS CURTIN, who has appeared with the Boston Symphony on many occasions in the past, was a student at the Berkshire Music Center, and is Artist-in-residence at Tanglewood this summer. She has traveled to all parts of the world singing in opera, with orchestras and in recital. Her repertoire, which ranges from the Baroque to the contemporary, is enormous. She has appeared at La Scala, Milan, at Glyndebourne, in Australia and New Zealand, and across the United States. Phyllis Curtin's roles at the Metropolitan Opera in New York include the Countess in *Le nozze di Figaro*, Mistress Ford in *Falstaff*, Eva in *Die Meistersinger* and Ellen Orford in *Peter Grimes*. Phyllis Curtin's many recordings are on the RCA, Columbia, Louisville, Bach Guild and CRI labels. She appeared with the Boston Symphony most recently last summer in a performance of Beethoven's *Missa solemnis*, conducted by Leonard Bernstein, and also gave a Prelude concert during the 1971 Berkshire Festival. Later this summer Phyllis Curtin will sing again with the Orchestra, and take part in the special Prelude concert, sponsored in co-operation with the Fromm Music Foundation, singing music of Aaron Copland.

SETH MCCOY, a native of Greensboro, North Carolina, makes his debut with the Boston Symphony this weekend. His professional career began when he was chosen to be soloist with the Robert Shaw Chorale. During the eight or nine years since Seth McCoy has appeared with most of the leading American orchestras, among them the Symphonies of Chicago, Cincinnati, Detroit, Washington, Toronto, Atlanta and Baltimore, as well as the Philadelphia, Cleveland and Minnesota Orchestras. He was chosen to appear during the inaugural week of the Kennedy Center for the Per-

RALPH
GOMBERG



John A. Wolters

JOSEPH
SILVERSTEIN



John A. Wolters

ROBERT
LEVIN



PHYLLIS
CURTIN



forming Arts in Washington, and has sung at many festivals, including Grant Park, Saratoga, Marlboro and the Bach Festival at Baldwin Wallace College. Seth McCoy's large repertoire ranges from Handel and Bach to Barber and Penderecki. He has recorded on the RCA label.

CLAUDE FRANK, who has appeared on many occasions in past seasons with the Boston Symphony, and has been a member of the faculty of the Berkshire Music Center for several summers, was born in Germany. He studied with Artur Schnabel, and was in 1946 a conducting student here at Tanglewood. He began to teach, but after a summer at Marlboro, Vermont, he turned to performing. In 1956 he made the first of his many European tours, and after his debut with the Boston Symphony and the New York Philharmonic in 1959, was engaged by most of the major symphony orchestras in the United States. In the years since Claude Frank has appeared with leading orchestras in many parts of the world, among them the Pittsburgh, Detroit, Cincinnati, Atlanta and London Symphonies, the Royal Philharmonic, the London Mozart Players, the Concertgebouw, the Berlin Philharmonic, and the Cleveland, Minnesota and Philadelphia Orchestras. He is a frequent recitalist, and has been a guest with the Boston Symphony Chamber Players for many of their concerts and RCA recordings. He has also recorded the complete Piano sonatas of Beethoven on the RCA Victrola label. Recently Claude Frank returned from his second tour to South America. Next Friday he will give a Prelude concert, devoted to the music of Mozart, with his wife Lilian Kallir.

ROBERT HALE, a native of Texas, is leading baritone of the New York City Opera. During recent seasons he has sung many major roles with the Company, in, among other operas, *Lucia di Lammermoor*, *The barber of Seville*, *Faust*, *Pelléas et Mélisande*, *The crucible*, *Der Rosenkavalier*, *Don Giovanni*, *The magic flute*, *Rigoletto*, *Carmen*, and

in the acclaimed production of Handel's *Julius Caesar*. He also has a busy career on the concert platform, and has appeared as soloist with many of the leading American orchestras, including the Symphonies of Cincinnati, Chicago, Pittsburgh and Milwaukee, and with the Philadelphia Orchestra. In 1971 he was a guest at the Cincinnati May Festival, at the Ravinia Festival, and at the Wolf Trap Farm concerts. He has also appeared on nationwide television as soloist with the Minneapolis Orchestra at a United Nations Human Rights Day concert. Robert Hale made his debut with the Boston Symphony at Tanglewood last summer, and sang again with the Orchestra on several occasions during the past winter season, most recently in a program of music by Wagner.

THE CHORUS

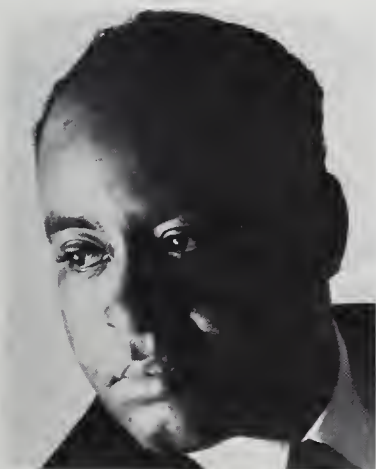
The TANGLEWOOD FESTIVAL CHORUS, sponsored jointly by the Boston Symphony Orchestra and Boston University, was formed in 1970 under the direction of John Oliver, director of choral activities for Tanglewood. Members come from the Greater Boston area. They made their debut in Spring 1970 in Symphony Hall when they took part in a performance of Beethoven's Ninth symphony, conducted by Leonard Bernstein. During the past two summers the Chorus has sung in performances of Bernstein's *Chichester psalms*, Mozart's *Requiem* and *Così fan tutte*, Mahler's Symphony no. 2, Beethoven's Ninth symphony and *Missa solemnis*, Berlioz's *Requiem* and *La damnation de Faust*, Bach's *Magnificat*, Monteverdi's *Vespers* and Schubert's *Mass in G*. The Chorus appeared with the Orchestra most recently in performances of music by Mozart last February.

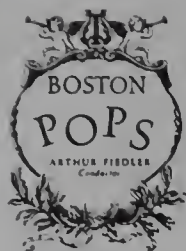
John Oliver, a member of the faculty of MIT, is also director of the MIT Glee Club and Choral Society and of the Framingham Choral Society. During the past year he was a member of the faculty and director of the chorus at Boston University.

SETH
McCOY

CLAUDE
FRANK

ROBERT
HALE





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'Jupiter' Symphony (Leinsdorf) }
Eine kleine Nachtmusik }

RCA/LSC 3097
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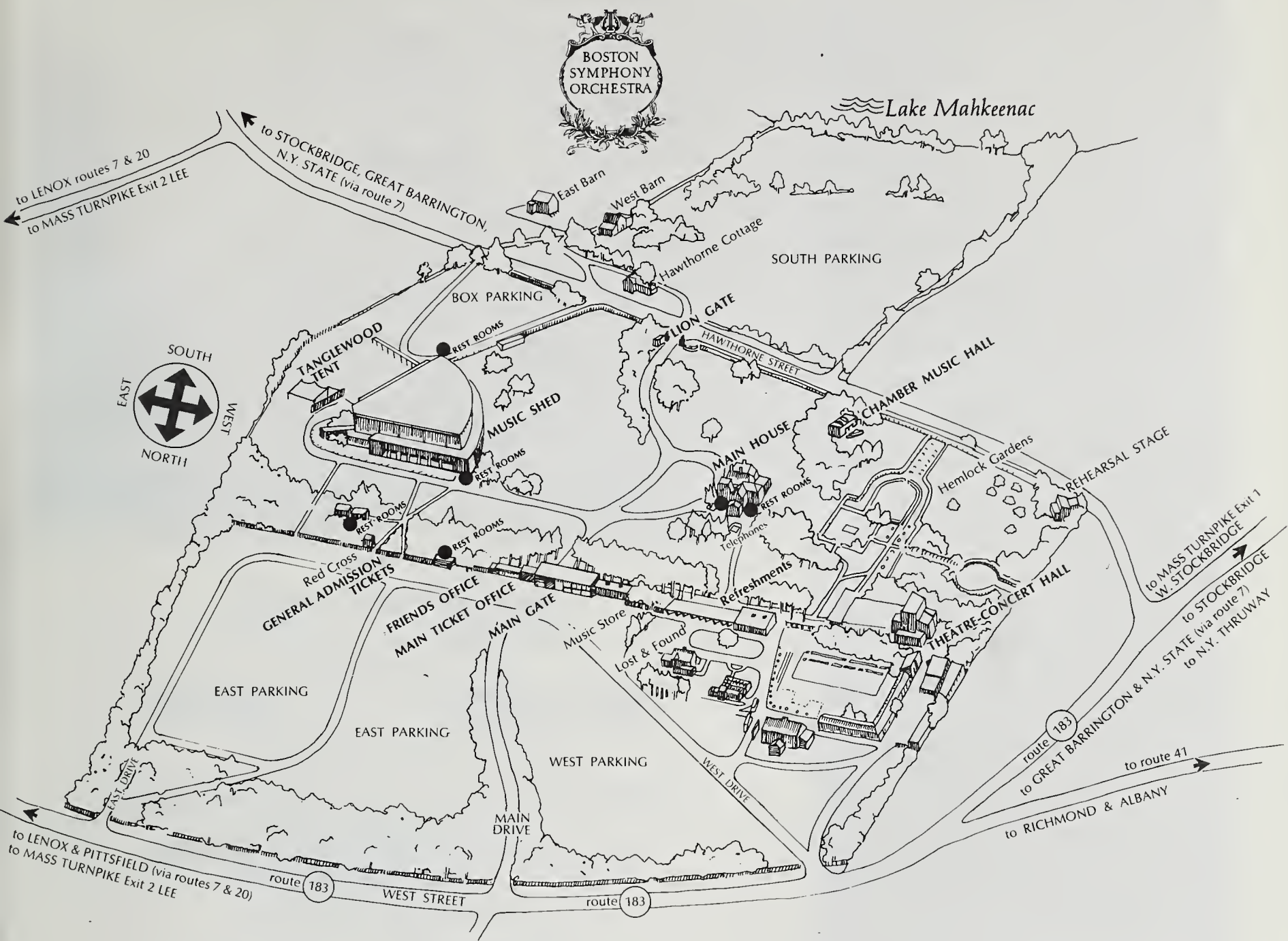
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At the end of each Boston Symphony Orchestra concert, route 183 (West Street) is one way (two lanes) eastbound from the Tanglewood East Drive to Lenox. Visitors leaving the parking lots by the Main Drive and West Drive may turn right or left. By turning left from the Main or West Drive the motorist can reach route 41, the Massachusetts Turnpike (Exit 1), the New York Thruway, or points south. Traffic leaving the South and Box parking areas may go in either direction on Hawthorne Street. The Lenox, Stockbridge and State Police, and the Tanglewood parking attendants will give every help to visitors who follow these directions.

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DAYS IN THE ARTS

is a program of the Boston Symphony Orchestra designed to introduce Boston Public School children to the arts by using the cultural resources of Tanglewood and Berkshire County. Thirty fifth- and sixth-graders come each week to spend four days meeting with professionals and students and attending various performances on the Tanglewood grounds. The children also enjoy the natural resources of the Berkshires through swimming, hiking, and visiting the Pleasant Valley Sanctuary, but the emphasis is on the arts.

The program is made possible by a grant from the Frederick J. Kennedy Memorial Foundation and by the co-operation of the artists and artists-in-training who volunteer their time and talent. Members of the Boston Symphony Orchestra and students of the Berkshire Music Center demonstrate their instruments, student dancers from Jacob's Pillow give a special introductory workshop, young actors give an extensive tour of the Williamstown Theatre, and five full-time counselors integrate their talents in art, music and photography.

Days in the Arts is an attempt to give the children who take part a pleasant initiation into the world of music, dance and drama. It is through the arts that a child can build a bridge from his imagination to reality. If he learns to cross that bridge with ease, perhaps the beauty he creates in the imaginary world will remain in the real world he helps to create when he is an adult.

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Joseph Haydn
DIE JAHRESZEITEN

(The seasons)

Libretto by
BARON GOTTFRIED VAN SWIETEN

after the poem by
JAMES THOMSON

English translation by
JOHN COOMBS

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Der Frühling

NR. 1 EINLEITUNG: LARGO - VIVACE

Die Einleitung stellt den Übergang vom Winter zum Frühling dar.

REZITATIV

SIMON Seht, wie der strenge Winter flieht!
Zum fernen Pole zieht er hin.
Ihm folgt auf seinen Ruf
Der wilden Stürme brausend Heer
Mit grässlichem Geheul.

LUKAS Seht, wie vom schroffen Fels der Schnee
In trüben Strömen sich ergiesst!

HANNE Seht, wie vom Süden her,
Durch laue Winde sanft gelockt,
Der Frühlingsbote streicht!

NR. 2 CHOR

LANDVOLK Komm, holder Lenz,
Des Himmels Gabe, komm!
Aus ihrem Todesschlaf
Erwecke die Natur!

MÄDCHEN UND WEIBER Er nahet sich, der holde Lenz;
Schon fühlen wir den linden Hauch,
Bald lebet alles wieder auf.

MÄNNER Frohlocket ja nicht allzufrüh!
Oft schleicht, in Nebel eingehüllt,
Der Winter wohl zurück und streut
Auf Blüt' und Keim sein starres Gift.

ALLE Komm, holder Lenz,
Des Himmels Gabe komm!
Auf unsere Fluren senke dich,
Komm, holder Lenz, o komm!
Und weile länger nicht!

Spring

NO. 1 INTRODUCTION: LARGO - VIVACE

The Introduction depicts the transition from winter to spring.

RECITATIVE

SIMON See how stern winter flees!
He passes to the distant pole.
There follow at his call
The raging and unruly storms
With all their fearful noise.

LUCAS See how the snow from craggy rocks
Pours down in mighty torrents!

HANNE See how from the south,
Borne on gentle breezes,
Spring's messenger appears!

NO. 2 CHORUS

COUNTRYFOLK Come, gentle spring,
Gift of the heavens, come!
Awaken nature
From its deathlike sleep!

GIRLS AND WOMEN Gentle spring approaches,
We feel its healing breath,
Soon all will come to life again.

MEN Do not rejoice too soon!
Often with fogs and cold
Winter creeps back, and pours
Its poison on bud and blossom.

ALL Come, gentle spring,
Gift of the heavens, come!
Descend to our meadows;
Come, gentle spring, O come,
Delay no longer!

NR. 4 ARIE

SIMON Schon eilet froh der Ackersmann
Zur Arbeit auf das Feld;
In langen Furchen schreitet er
Dem Pfluge flötend nach.
In abgemessnem Gange dann
Wirft er den Samen aus;
Den birgt der Acker treu
Und reift ihn bald
Zur goldnen Frucht.

NR. 6 TERZETT UND CHOR

LUKAS UND CHOR Sei nun gnädig, milder Himmel!
Öffne dich und träufe Segen
Über unser Land herab!

LUKAS Lass deinen Tau die Erde wässern!

SIMON Lass Regenguss die Furchen tränken!

HANNE Lass deine Lüfte wehen sanft,
Lass deine Sonne scheinen hell!

ALLE DREI Uns spriesset Überfluss alsdann,
Und deiner Güte Dank und Ruhm.

CHOR Sei nun gnädig, milder Himmel!
Öffne dich und träufe Segen
Über unser Land herab!

MÄNNER Lass deinen Tau usw.

WEIBER Lass deine Lüfte usw.

ALLE Uns spriesset Überfluss alsdann,
Und deiner Güte Dank und Ruhm.

NR. 7 REZITATIV

HANNE Erhört ist unser Flehn;
Der laue West erwärmt und füllt
Die Luft mit feuchten Dünsten an.
Sie häufen sich — nun fallen sie
Und giessen in der Erde Schoss
Den Schmuck und Reichtum der Natur.

NR. 8 FREUDENLIED

Mit abwechselndem Chor der Jugend

HANNE Oh, wie lieblich
Ist der Anblick
Der Gefilde jetzt!
Kommt, ihr Mädchen,
Lasst uns wallen
Auf der bunten Flur!

LUKAS Oh, wie lieblich
Ist der Anblick
Der Gefilde jetzt!
Kommt, ihr Bursche,
Lasst uns wallen
Zu dem grünen Hain!

BEIDE Oh, wie lieblich
Ist der Anblick
Der Gefilde jetzt!

NO. 4 ARIA

SIMON The ploughman hurries cheerfully
To labour in the field;
He strides along the furrows
Behind the speedy plough.
At intervals he casts the seed
Upon the fruitful earth,
Which guards it well,
Until it ripens
Into golden fruit.

NO. 6 TRIO AND CHORUS

LUCAS AND CHORUS Be propitious, gentle heaven!
Open and bestow thy blessing
On our land beneath!

LUCAS Water the earth with thy dew!

SIMON Pour rain into the furrows!

HANNE Make thy breezes blow gently
And thy sun shine brightly!

ALL THREE Spread thy abundance over us,
And we will praise thy goodness.

CHORUS Be propitious, gentle heaven!
Open and bestow thy blessing
On our land beneath!

MEN Water the earth etc.

WOMEN Make thy breezes etc.

ALL Spread thy abundance over us,
And we will praise thy goodness.

NO. 7 RECITATIVE

HANNE Our prayer is heard;
Warmth gathers in the west,
And fills the air with vapour.
The mists gather—then the rain
Brings out the beauties of the earth.

NO. 8 SONG OF JOY

With alternating chorus of young people

HANNE Oh, how lovely
Is the prospect
Of the meadows now!
Come, maidens,
Let us wander
O'er the country fair!

LUCAS Oh, how lovely
Is the prospect
Of the meadows now!
Come, you lads,
Let us sport it
In the leafy grove!

BOTH Oh, how lovely
Is the prospect
Of the meadows now!

HANNE	Kommt, ihr Mädchen!	HANNE	Come, maidens!
LUKAS	Kommt, ihr Bursche!	LUCAS	Come, you lads!
BEIDE	Lasst uns wallen Auf der bunten Flur! Oh, wie lieblich Ist der Anblick Der Gefilde jetzt!	BOTH	Let us wander O'er the country fair! Oh, how lovely Is the prospect Of the meadows now!
HANNE	Seht die Lilie, seht die Rose, Seht die Blumen all!	HANNE	See the roses, see the lilies, All the lovely flowers!
LUKAS	Seht die Auen, seht die Wiesen, Seht die Felder all!	LUCAS	See the valleys, see the meadows, See the rolling fields!
CHOR: MÄDCHEN UND BURSCHE	Oh, wie lieblich Ist der Anblick Der Gefilde jetzt!	CHORUS: GIRLS AND YOUTHS	Oh, how lovely Is the prospect Of the meadows now!
MÄDCHEN	Lasst uns wallen Auf der bunten Flur!	GIRLS	Let us wander O'er the country fair!
BURSCHE	Lasst uns wallen Zu dem grünen Hain!	YOUTHS	Let us sport it In the leafy grove!
CHOR: ALLE	Oh, wie lieblich Ist der Anblick Der Gefilde jetzt!	CHORUS: ALL	Oh, how lovely Is the prospect Of the meadows now!
HANNE	Seht die Erde, Seht die Wasser, Seht die helle Luft!	HANNE	See the earth, See the water, See the azure sky!
LUKAS	Alles lebet, Alles schwebet, Alles reget sich.	LUCAS	All is living, All pulsating, Joy is everywhere.
HANNE	Seht die Lämmer, Wie sie springen.	HANNE	See the lambs, How they frisk.
LUKAS	Seht die Fische, Welch Gewimmel!	LUCAS	See the fishes Nimbly darting!
HANNE	Seht die Bienen, Wie sie schwärmen.	HANNE	See the bees, How they swarm.
LUKAS	Seht die Vögel, Welch Geflatter!	LUCAS	See the birds Gaily twittering!
CHOR: ALLE	Alles lebet, Alles schwebet, Alles reget sich.	CHORUS: ALL	All is living, All pulsating, Joy is everywhere.
MÄDCHEN	Welche Freude, Welche Wonne Schwellet unser Herz!	GIRLS	Oh, what joy, What delight Rises in our hearts!
BURSCHE	Süsse Triebe, Sanfte Reize Heben unsre Brust.	YOUTHS	Sweet sensations, Joyous longings Fill us with delight.
SIMON	Was ihr fühlet, Was euch reizet Ist des Schöpfers Hauch.	SIMON	These sensations That possess you Are the Creator's breath.
CHOR: MÄDCHEN UND BURSCHE	Lasst uns ehren, Lasst uns loben, Lasst uns preisen ihn!	CHORUS: GIRLS AND YOUTHS	Let us honour, Let us praise, Let us glorify Him!

MÄNNER Lasst erschallen,
Ihm zu danken,
Eure Stimmen hoch!

CHOR: ALLE Es erschallen,
Ihm zu danken,
Unsre Stimmen hoch!

NR. 9 CHOR MIT SOLI

CHOR: ALLE Ewiger, mächtiger, gütiger Gott!

HANNE, LUKAS, Von deinem Segensmahle
SIMON Hast du gelabet uns.

MÄNNER Mächtiger Gott!

HANNE, LUKAS, Vom Strome deiner Freuden
SIMON Hast du getränkt uns.
Gütiger Gott!

CHOR: ALLE Ewiger, mächtiger, gütiger Gott!

SIMON Ewiger!

LUKAS Mächtiger!

HANNE Gütiger Gott!

CHOR: ALLE Ehre, Lob und Preis sei dir,
Ewiger, gütiger, mächtiger Gott!

MEN Let our thanks
To Him resound,
Raise your voices high!

CHORUS: ALL While our thanks
To Him resound
We raise our voices high!

NO. 9 CHORUS WITH SOLOISTS

CHORUS: ALL Eternal, mighty, bountiful God!

HANNE, LUCAS, With Thy blessings
SIMON Thou hast favoured us.

MEN Mighty God!

HANNE, LUCAS, From the stream of Thy blessings
SIMON Thou hast given us to drink.
Bountiful God!

CHORUS: ALL Eternal, mighty, bountiful God!

SIMON Eternal!

LUCAS Mighty!

HANNE Bountiful God!

CHORUS: ALL Honour, glory and praise be to Thee,
Eternal, bountiful, mighty God!

Der Sommer

Die Einleitung stellt die Morgendämmerung vor.

NR. 11 ARIE

SIMON Der muntre Hirt versammelt nun
Die frohen Herden um sich her;
Zur fetten Weid' auf grünen Höh'n
Treibet er sie langsam fort.
Nach Osten blickend steht er dann
Auf seinem Stabe hingelehnt,
Zu sehn den ersten Sonnenstrahl,
Welchem er entgegenharret.

REZITATIV

HANNE Die Morgenröte bricht hervor;
Wie Rauch verfliehet das leichte Gewölk;
Der Himmel pranget im hellen Azur,
Der Berge Gipfel in feurigem Gold.

NR. 12 TERZETT UND CHOR

HANNE, LUKAS, Sie steigt herauf, die Sonne, sie steigt.
SIMON Sie naht, sie kommt.
Sie strahlt, sie scheint.

CHOR Sie scheint in herrlicher Pracht
In flammender Majestät.
Heil, o Sonne, Heil!
Des Lichts und Lebens Quelle, Heil!

Summer

The Introduction depicts the sunrise.

NO. 11 ARIA

SIMON The shepherd now assembles
The bleating flock around him;
Slowly he drives them on
To pastureland on verdant hills.
He faces toward the east,
Leaning on his crook,
To see the first rays of the sun
Bring in the dawning day.

RECITATIVE

HANNE The sun now rises in the east,
Banishing the clouds,
The sky is azure, the mountain peaks
Bathed in fiery gold.

NO. 12 TRIO AND CHORUS

HANNE, LUCAS, The sun ascends on high,
SIMON Approaching nearer,
Radiant, resplendent.

CHORUS It shines in splendid glory,
In flaming majesty.
Hail, O sun, hail!
The source of light and life!

O du, des Weltalls Seel' und Aug',
Der Gottheit schönsten Bild,
Dich grüssen dankbar wir!

HANNE, LUKAS, Wer spricht sie aus, die Freuden alle,
SIMON Die deine Huld in uns erweckt?
Wer zählet sie, die Segen alle,
Die deine Mild' auf uns ergiesst?

CHOR Die Freuden, o wer spricht sie aus?
Die Segen, o wer zählet sie?
Wer spricht sie aus? Wer zählet sie? Wer?

HANNE Dir danken wir, was uns ergötzt.

LUKAS Dir danken wir, was uns belebt.

SIMON Dir danken wir, was uns erhält.

ALLE DREI Dem Schöpfer aber danken wir,
Was deine Kraft vermag.

CHOR MIT SOLI Heil, o Sonne, Heil!
Des Lichts und Lebens Quelle, Heil!
Dir jauchzen alle Stimmen,
Dir jauchzet die Natur.

NR. 16 REZITATIV

HANNE Willkommen jetzt, o dunkler Hain,
Wo der bejahrten Eiche Dach
Den kühlenden Schirm gewährt,
Und wo der schlanken Espe Laub
Mit leisem Gelispel rauscht!
Am weichen Moose rieselt da
In heller Flut der Bach,
Und fröhlich summend irrt und wirrt
Die bunte Sonnenbrut;
Der Kräuter reinen Balsamduft
Verbreitet Zephyrs Hauch,
Und aus dem nahen Busche tönt
Des jungen Schäfers Rohr.

NR. 17 ARIE

HANNE Welche Labung für die Sinne!
Welch' Erholung für das Herz!
Jeden Aderzweig durchströmet
Und in jeder Nerve bebt
Erquickendes Gefühl.
Die Seele wachet auf
Zum reizenden Genuss,
Und neue Kraft erhebt
Durch milden Drang die Brust.

NR. 18 REZITATIV

HANNE In banger Ahnung stockt
Das Leben der Natur.
Kein Tier, kein Blatt beweget sich,
Und Todesstille herrscht umher!

NR. 19 CHOR

Ach, das Ungewitter naht!

Hilf uns, Himmel!

O, wie der Donner rollt!
O, wie die Winde toben!
Wo flieh'n wir hin?

Flammende Blitze durchwühlen die Luft;
Von zackigen Keilen berstet die Wolke,
Und Güsse stürzen herab.

Thou soul and eye of the universe,
Fairest image of divinity,
We greet and thank thee!

HANNE, LUCAS, Who can express all the delight
SIMON Which thy grace awakens in us?
Who can number all the blessings
Which thy mercy showers on us?

CHORUS The joys, who can express?
The blessings, who can number?
Who express them, who number them, who?

HANNE We thank thee for joy.

LUCAS We thank thee for vigour.

SIMON We thank thee for sustaining us.

ALL THREE But it is the Creator
Whom we thank for all the power.

CHORUS WITH SOLOISTS Hail, O sun, hail!
The source of light and life.
All voices praise thee,
Nature praises thee.

NO. 16 RECITATIVE

HANNE Now welcome shady groves,
Where the aged oak tree
Offers a cool shelter,
Where the leaves of slender aspens
Rustle gently in the breeze!
Between its mossy banks
A streamlet rolls along;
Above its surface gaily hum
The insect children of summer,
While the sweet scent of herbs
Is borne upon the zephyrs,
And from a bower comes the sound
Of a young shepherd's pipe.

NO. 17 ARIA

HANNE What refreshment for the senses!
What healing for the heart!
Flowing through every vein,
Trembling in every nerve
Is revivifying power.
The spirit awakens
To feelings of delight,
And new strenght fills the breast
With hope and aspiration.

NO. 18 RECITATIVE

HANNE All nature's life stands still
In fearful apprehension.
No beast, no foliage stirs,
And deathly silence reigns!

NO. 19 CHORUS

Alas, the tempest is on us!

Help us, Heaven!

How the thunder rolls,
How the winds rage!
Where can we flee?

Lightning tears through the air,
Its jagged points burst the clouds,
And water falls in torrents.

Wo ist Rettung?

Wütend rast der Sturm;
Der weite Himmel entbrennt.

Weh' uns Armen!

Schmetternd krachen, Schlag auf Schlag,
Die schweren Donner fürchterlich.

Weh' uns, weh' uns!

Erschüttert wankt die Erde
Bis in des Meeres Grund.

NR. 20 TERZETT UND CHOR

LUKAS Die düstren Wolken trennen sich,
Gestillet ist der Stürme Wut.

HANNE Vor ihrem Untergange
Blickt noch die Sonn' empor,
Und von dem letzten Strahle glänzt
Mit Perlenschmuck geziert die Flur.

SIMON Zum langgewohnten Stalle kehrt,
Gesättigt und erfrischt,
Das fette Rind zurück.

LUKAS Dem Gatten ruft die Wachtel schon.

HANNE Im Grase zirpt die Grille froh,

SIMON Und aus dem Sumpfe quakt der Frosch.

ALLE DREI Die Abendglocke tönt;
Von oben winkt der helle Stern
Und ladet uns zur sanften Ruh.

MÄNNER Mädchen, Bursche, Weiber, kommt,
Unser wartet süßer Schlaf,
Wie reines Herz, gesunder Leib
Und Tages Arbeit ihn gewährt.
Mädchen, Bursche, Weiber, kommt!

MÄDCHEN Wir gehen, wir folgen euch.

CHOR: ALLE Die Abendglocke hat getönt;
Von oben winkt der helle Stern
Und ladet uns zur sanften Ruh.

Where is safety?

The tempest rages,
The skies are rent.

Have pity on us!

Peal after dreadful peal
Of thunder strike terror in all.

Alas, we are lost!

The earth trembles
To the very bed of the sea.

NO. 20 TRIO AND CHORUS

LUCAS The black clouds disperse,
The storm's rage is stilled.

HANNE Before it goes to rest
The sun appears once more,
And its last gentle beams
Deck the fields with pearls.

SIMON To its familiar stall,
Nourished and refreshed,
The sleek cow returns.

LUCAS The quail calls her mate.

HANNE The cricket chirps in the grass,

SIMON And in the swamp a frog croaks.

ALL THREE The evening bell rings out,
A bright star shines above,
Inviting us to find repose.

MEN Girls, youths and women, come,
Sweet sleep awaits us;
A true heart, good health
And a day's work done are its guarantee.
Girls, youths and women, come!

WOMEN We are coming, we follow you.

CHORUS: ALL The evening bell rings out,
A bright star shines above,
Inviting us to find repose.

Der Herbst

NR. 21 EINLEITUNG: ALLEGRETTO

*Der Einleitung Gegenstand ist des Landmanns
freudiges Gefühl über die reiche Ernte.*

NR. 23 TERZETT UND CHOR

SIMON So lohnet die Natur den Fleiss,
Ihn ruft, ihn lacht sie an;
Ihn muntert sie durch Hoffnung auf,
Ihm steht sie willig bei;
Ihm wirkt sie mit voller Kraft.

HANNE, LUKAS Von dir, o Fleiss, kommt alles Heil.
Die Hütte, die uns schirmt,
Die Wolle, die uns deckt,
Die Speise, die uns nährt,
Ist deine Gab', ist dein Geschenk.

Autumn

NO. 21 INTRODUCTION: ALLEGRETTO

*The subject of the Introduction is the countryman's
feeling of joy occasioned by a good harvest.*

NO. 23 TRIO AND CHORUS

SIMON So nature rewards honest toil,
And smiles on diligence;
Encouraging by bringing hope
And granting the assistance
Of all its mighty power.

HANNE, LUCAS From diligence all good proceeds.
The homestead which protects us,
The wool which clothes us,
The food which sustains us
Is thy gift, thy bequest.

HANNE, LUKAS, O Fleiss, o edler Fleiss!
SIMON Von dir kommt alles Heil.

HANNE Du flössest Tugend ein,
Und rohe Sitten milderst du.

LUKAS Du wehrest Laster ab
Und reinigst der Menschen Herz.

SIMON Du stärkest Mut und Sinn
Zum Guten und zu jeder Pflicht.

ALLE DREI O Fleiss, o edler Fleiss!
UND CHOR Von dir kommt alles Heil.
Die Hütte, die uns schirmt,
Die Wolle, die uns deckt,
Die Speise, die uns nährt,
Ist deine Gab', ist dein Geschenk.

NR. 24 REZITATIV

HANNE Seht, wie zum Haselbusche dort
Die rasche Jugend eilt!
An jedem Aste schwinget sich
Der Kleinen lose Schar,
Und der bewegten Staud' entstürzt
Gleich Hagelschau'r die lockre Frucht.

SIMON Hier klimmt der junge Bau'r
Den hohen Stamm entlang
Die Leiter flink hinauf.
Vom Wipfel, der ihn deckt,
Sieht er sein Liebchen nah'n,
Und ihrem Tritt entgegen
Fliegt dann in traurem Scherze
Die runde Nuss herab.

LUKAS Im Garten stehn um jeden Baum
Die Mädchen gross und klein,
Dem Obste, das sie klaben,
An frischer Farbe gleich.

NR. 25 DUETT

LUKAS Ihr Schönen aus der Stadt, kommt her!
Blickt an die Töchter der Natur,
Die weder Putz noch Schminke ziert!
Da seht mein Hannchen, seht!
Ihr blüht Gesundheit auf den Wangen,
Im Auge lacht Zufriedenheit,
Und aus dem Munde spricht das Herz,
Wenn sie mir Liebe schwört.

HANNE Ihr Herrchen süß und fein, bleibt weg!
Hier schwinden eure Künste ganz,
Und glatte Worte wirken nicht;
Man gibt euch kein Gehör.

BEIDE Lieben und geliebet werden
Ist der Freuden höchster Gipfel,
Ist des Lebens Wonn' und Glück.

LUKAS Liebste Hannchen!

HANNE Bester Lukas!

NR. 26 REZITATIV

SIMON Nun zeigt das entblösste Feld
Der ungebet'nen Gäste Zahl,
Die an den Halmen Nahrung fand,
Und irrend jetzt sie weiter sucht.
Des kleinen Raubes klaget nicht

HANNE, LUCAS, O diligence, honest labour!
SIMON From thee all good proceeds.

HANNE Thou impartest blessings,
Smoothing rough customs over.

LUCAS Thou fightest against vice,
Purifying the human heart,

SIMON Fortifying the senses
To favour goodness und duty.

ALL THREE AND O diligence, honest labour!
CHORUS From thee all good proceeds.
The homestead which protects us,
The wool which clothes us,
The food which sustains us
Is thy gift, thy bequest.

NO. 24 RECITATIVE

HANNE See how toward that hazel wood
The crowd of children run!
They swarm up into the foliage,
A cheerful, laughing host,
And hang upon the branches
Like ripe fruit growing there.

SIMON Here the country lad
Nimbly mounts a latter
Into the heights of a tree.
Concealed behind a leafy screen
He sees his sweetheart approach,
And down before her feet,
As a familiar lover's trick,
He throws a round nut.

LUCAS In the garden, round every tree
Stand maidens tall and short,
Their colouring as fresh
As the fruit which they are picking.

NO. 25 DUET

LUCAS You beauties from the town, come here,
Behold the daughter of nature
Who uses neither paint nor powder!
Look at my Hanne!
Good health blossoms on her cheeks,
Contentment smiles in her eyes,
And she speaks what's in her heart
When she declares her love to me.

HANNE You honey-tongued men, away!
Your arts will be of no avail,
And smooth words will have no effect;
No one will give you ear.

BOTH To love and to be loved
Is the highest peak of joy,
Making life a thing of bliss.

LUCAS Dearest Hanne!

HANNE Darling Lucas!

NO. 26 RECITATIVE

SIMON Now the stripped fields
Have nothing more to offer
The unbidden guests who fed there,
And they search for food elsewhere.
Such petty theft does not annoy

Der Landmann, der ihn kaum bemerkt;
Dem Übermasse wünscht er doch
Nicht ausgestellt zu sein.
Was ihn dagegen sichern mag,
Sieht er als Wohltat an,
Und willig frönt er dann zur Jagd,
Die seinen guten Herrn ergötzt.

NR. 27 ARIE

SIMON Seht auf die breiten Wiesen hin!
Seht, wie der Hund im Grase streift!
Am Boden sucht er die Spur
Und geht ihr unablässig nach.
Jetzt aber reißt Begierd' ihn fort;
Er horcht auf Ruf und Stimme nicht mehr;
Er eilet zu haschen — da stockt sein Lauf,
Nun steht er unbewegt wie Stein.
Dem nahen Feinde zu entgehn,
Erhebt der scheue Vogel sich;
Doch rettet ihn nicht schneller Flug.
Es blitzt, es knallt, ihn erreicht das Blei
Und wirft ihn tot aus der Luft herab.

NR. 29 CHOR DER LANDLEUTE UND JÄGER

MÄNNER Hört das laute Getön,
Das dort im Walde klinget!

WEIBER Welch ein lautes Getön
Durchklingt den ganzen Wald!

ALLE Es ist der gellende Hörner Schall,
Der gierigen Hunde Gebelle.

MÄNNER Schon flieht der aufgesprengte Hirsch,
Ihm rennen die Doggen und Reiter nach.

ALLE Er flieht, er flieht. O wie er sich streckt!
Ihm rennen die Doggen und Reiter nach.
O wie er springt! O wie er sich streckt!
Da bricht er aus den Gesträuchen hervor
Und läuft über Feld in das Dickicht hinein.

MÄNNER Jetzt hat er die Hunde getäuscht;
Zerstreuet schwärmen sie umher.

ALLE Die Hunde sind zerstreut,
Sie schwärmen hin und her.

JÄGER Tajo! Tajo! Tajo!

MÄNNER Der Jäger Ruf, der Hörner Klang
Versammelt auf's neue sie.

JÄGER Ho! Ho! Tajo! Tajo!

MÄNNER UND WEIBER Mit doppeltem Eifer stürzet nun
Der Haufe vereint auf die Fährte los.

JÄGER Tajo! Tajo! Tajo!

WEIBER Von seinen Feinden eingeholt,
An Mut und Kräften ganz erschöpft,
Erliegt nun das schnelle Tier.

MÄNNER Sein nahes Ende kündigt an
Des tönenden Erzes Jubellied,
Der freudigen Jäger Siegeslaut.

JÄGER Halali, Halali, Halali!

WEIBER Den Tod des Hirsches kündigt an
Des tönenden Erzes Jubellied,
Der freudigen Jäger Siegeslaut.

The farmer, who scarce knows of it;
But greater robbery he hopes
To be defended from.
Whatever can protect him thus
He thinks a deed of kindness,
And glad he is to see the hunt
Which his good master loves.

NO. 27 ARIA

SIMON See, across the open ground
How the dog tracks through the grass!
Eagerly he seeks the scent,
Then follows it unfailingly.
But now his hunting blood is up,
No longer heeding guiding calls.
He darts ahead—then stops abruptly,
Standing as motionsless as stone.
In order to escape this foe
The game bird rises on the wing;
Yet swift flight cannot rescue him.
A flash, a crack, and leaden shot
Brings him lifeless to the ground.

NO. 29 CHORUS OF COUNTRYFOLK AND HUNTSMEN

MEN Hark to the loud noise
Resounding through the woods!

WOMEN What a loud noise
Resounds throughout the woods!

ALL It is the sound of strident horns.
The baying of the hounds.

MEN The stag is roused, see how it runs,
Pursued by hounds and huntsmen.

ALL It flees, it flees, how swift it goes,
Pursued by hounds and huntsmen.
How it leaps! See how it runs!
It rushes across the open field
Into the sheltering thicket.

MEN Now the hounds have lost the scent,
And scatter, searching here and there.

ALL The hounds are perplexed,
They scatter here and there.

HUNTSMEN Tally ho! Tally ho! Tally ho!

MEN The huntsmen's call, the summoning horn
Bring them together again.

HUNTSMEN Ho! Ho! Tally ho! Tally ho!

MEN AND WOMEN With energy redoubled now
The pack resumes the chase.

HUNTSMEN Tally ho! Tally ho! Tally ho!

WOMEN Run to earth by its foes,
Its strength and all hope gone,
The swift beast now sinks down.

MEN Its end is proclaimed
By the jubilant horns
And the victory call of the huntsmen.

HUNTSMEN Hooray, hooray, hooray!

WOMEN The stag's death is proclaimed
By the jubilant horns
And the victory call of the huntsmen.

ALLE Halali, Halali, Halali!

NR. 30 REZITATIV

HANNE Am Rebenstocke blinket jetzt
Die helle Traub' in vollem Saft
Und ruft dem Winzer freundlich zu,
Dass er zu lesen sie nicht weile.

SIMON Schon werden Kuf' und Fass
Zum Hügel hingbracht,
Und aus den Hütten strömet
Zum frohen Tagewerke
Das muntre Volk herbei.

HANNE Seht, wie den Berg hinan
Von Menschen alles wimmelt!
Hört, wie der Freude Ton
Von jeder Seit' erschallet!

LUKAS Die Arbeit fördert lachender Scherz
Vom Morgen bis zum Abend hin,
Und dann erhebt der brausende Most
Die Fröhlichkeit zum Lustgeschrei.

NR. 31 CHOR

ALLE Juhe! Juhe! Der Wein ist da,
Die Tonnen sind gefüllt.
Nun lasst uns fröhlich sein,
Und juhe, juhe, juh!
Aus vollem Halse schrein.

MÄNNER Lasst uns trinken!
Trinket, Brüder!
Lasst uns fröhlich sein.

WEIBER Lasst uns singen,
Singet alle!
Lasst uns fröhlich sein.

ALLE Juhe, juh! Es lebe der Wein!

MÄNNER Es lebe das Land, wo er uns reift!
Es lebe das Fass, das ihn verwahrt!
Es lebe der Krug, woraus er fließt!

MÄNNER Kommt, ihr Brüder,
Füllt die Kannen,
Leert die Becher!
Lasst uns fröhlich sein!

ALLE Heida! Lasst uns fröhlich sein,
Und juhe, juhe, juh!
Aus vollem Halse schrein!

WEIBER Nun tönen die Pfeifen
Und wirbelt die Trommel.
Hier kreischt die Fiedel,
Da schnarret die Leier,
Und dudelt der Bock.

MÄNNER Schon hüpfen die Kleinen,
Und springen die Knaben;
Dort fliegen die Mädchen
Im Arme der Burschen
Den ländlichen Reih'n.

WEIBER Heisa, hopsa, lasst uns hüpfen!

MÄNNER Ihr Brüder, kommt!

ALL Hooray, hooray, hooray!

NO. 30 RECITATIVE

HANNE Now upon their vines
The grapes are ripe and juicy.
They show the time has come
For the vintage harvest to be gathered.

SIMON Now the baskets and vats
Are brought to the vineyard,
And from their cottages
To help in the joyous work
The countryfolk stream.

HANNE See how the hillside
Is thronged with people,
While a song of joy
Rings out on every side!

LUCAS This work is done 'mid merry jests
All through the busy day,
And then the bubbling new wine
Gives rise to cries of joy.

NO. 31 CHORUS

ALL Joy! Joy! The wine is here,
The vats are full.
Now let us be gay
And cry joy, joy, joy!
From full throats.

MEN Let us drink!
Drink, brothers!
Let's be joyful.

WOMEN Let us sing,
Everyone sing!
Let's be joyful.

ALL Joy! Joy! Long live wine!

MEN Long live the ground from which it sprang!
Long live the cask which holds it!
Long live the jug from which it flows!

MEN Come, brothers,
Fill the cans,
Empty the beakers,
Let's be joyful.

ALL Holla! Let's be joyful,
And call joy, joy, joy!
From full throats!

WOMEN Now play the pipes
And roll the drums.
The fiddle is scraping,
The zither is twanging,
The bagpipe droning.

MEN Children are romping,
Boys are jumping,
See flying the maids,
In the arms of her lads,
With swiftness around.

WOMEN Heysa, hopsa, quick and gayly!

MEN Come, you brothers!

WEIBER Heisa, hopsa, lasst uns springen!

MÄNNER Die Kannen füllt!

WEIBER Heisa, hopsa, lasst uns tanzen!

MÄNNER Die Becher leert!

ALLE Heida, lasst uns fröhlich sein!
Heida und juhe!
Aus vollem Halse schrein!

MÄNNER Jauchzet, lärmet,
Springet, tanzet,
Lachet, singet!
Nun fassen wir den letzten Krug!

ALLE Und singen dann im vollen Chor
Dem freudenreichen Rebensaft!
Heisa, hei, juhe, juh!
Es lebe der Wein, der edle Wein,
Der Grillen und Harm verscheucht!
Sein Lob ertöne laut und hoch
In tausendfachem Jubelschall!
Heida, lasst uns fröhlich sein!
Und juhe, juhe, juh, aus vollem Halse schrein!

WOMEN Heysa, hopsa, quick and gayly!

MEN Fill the cans!

WOMEN Heysa, hopsa, quick and gayly!

MEN Empty the beakers!

ALL Holla! Let's be joyful
And call joy, joy!
From full throats!

MEN Revel, riot,
Jump and gambol,
Laugh and carol!
Now let us brim the panting cup!

ALL Then let us sing in chorus full
The bright and cheerful juice of grape!
Joy, joy, hooray!
Long live wine, the noble wine,
Which scatters dismal fancies!
Sing its praises loud and long
With jubilant rejoicing!
Holla! Let's be joyful
And call joy, joy, joy from full throats!

Der Winter

NR. 32 EINLEITUNG: ADAGIO, MA NON TROPPO

Die Einleitung schildert die dicken Nebel, womit der Winter anfängt.

NR. 33 REZITATIV

SIMON Nun senket sich das blasse Jahr,
Und fallen Dünste kalt herab.
Die Berg' umhüllt ein grauer Dampf,
Der endlich auch die Flächen drückt
Und am Mittage selbst
Der Sonne matten Strahl verschlingt.

HANNE Aus Lapplands Höhlen schreitet her
Der stürmisch düst're Winter jetzt.
Vor seinem Tritt erstarrt
In banger Stille die Natur.

NR. 36 ARIE

LUKAS Hier steht der Wand'rer nun,
Verwirrt und zweifelhaft,
Wohin den Schritt er lenken soll.
Vergebens sucht er den Weg;
Ihn leitet weder Pfad noch Spur.
Vergebens strengt er sich an
Und wadet durch den tiefen Schnee;
Er find't sich immer mehr verirrt.
Jetzt sinket ihm der Mut,
Und Angst beklemmt sein Herz,
Da er den Tag sich neigen sieht,
Und Müdigkeit und Frost
Ihm alle Glieder lähmt.
Doch plötzlich trifft sein spähend Aug'
Der Schimmer eines nahen Lichts.
Da lebt er wieder auf;
Vor Freude pocht sein Herz.
Er geht, er eilt der Hütte zu,
Wo starr und matt er Labung hofft.

Winter

NO. 32 INTRODUCTION: ADAGIO, MA NON TROPPO

The Introduction depicts thick fog at the approach of winter.

NO. 33 RECITATIVE

SIMON Now the faded year declines,
Cold vapours chill the air.
The hills are mantled in grey mist
Which soon descends to the plains,
And even at midday
The sun's beams are obscured.

HANNE From Lapland's caves approaching,
Harsh winter chills the land.
Before its footsteps, nature
Is held in fearful stillness.

NO. 36 ARIA

LUCAS Here the traveller stands
Uncertain and perplexed,
Not knowing where to go.
In vain he seeks his way,
No path or sign to guide him.
He summons up his strength
And strides through the deep snow,
But finds himself more lost than ever.
His courage fails him,
Dread clutches his heart
As he sees night approach,
And weariness and frost
Seize on his limbs.
Then suddenly his eye
Is caught by a twinkling light.
His spirits revive,
His heart beats with joy.
He makes his way toward the house
Where he hopes to find succour.

NR. 39 REZITATIV

LUKAS Abgesponnen ist der Flachs;
Nun steh'n die Räder still.
Da wird der Kreis verengt
Und von dem Männervolk umringt
Zu horchen auf die neue Mär',
Die Hanne jetzt erzählen wird.

NR. 40 LIED MIT CHOR

HANNE Ein Mädchen, das auf Ehre hielt,
Liebt einst ein Edelmann;
Da er schon längst auf sie gezielt,
Traf er allein sie an.
Er stieg sogleich vom Pferd' und sprach:
Komm, küsse deinen Herrn!
Sie rief vor Angst und Schrecken: Ach!
Ach ja! . . . von Herzen gern.

CHOR Ei, ei, warum nicht nein?

HANNE Sei ruhig, sprach er, liebes Kind,
Und schenke mir dein Herz!
Denn meine Lieb' ist treu gesinnt,
Nicht Leichtsinn oder Scherz.
Dich mach' ich glücklich: nimm dies Geld,
Den Ring, die gold'ne Uhr!
Und hab' ich sonst, was dir gefällt,
So sag's und ford're nur!

CHOR Ei, ei, das klingt recht fein!

HANNE Nein, sagt sie, das wär' viel gewagt,
Mein Bruder möcht' es sehn,
Und wenn er's meinem Vater sagt,
Wie wird mir's dann ergehn?
Er ackert uns hier allzu nah . . .
Sonst könnt' es wohl geschehn.
Schaut nur: von jenem Hügel da
Könnt Ihr ihn ackern sehn.

CHOR Ho, ho! Was soll das sein?

HANNE Indem der Junker geht und sieht,
Schwingt sich das lose Kind
Auf seinen Rappen und entflieht
Geschwinder als der Wind.
Lebt wohl, ruft sie, mein gnäd'ger Herr!
So räch' ich meine Schmach.
Ganz eingewurzelt stehet er
Und gafft ihr staunend nach.

CHOR Ha, ha, das war recht fein!

NR. 41 REZITATIV

SIMON Vom dürrn Oste dringt
Ein scharfer Eishauch jetzt hervor.
Schneidend fährt er durch die Luft,
Verzehret jeden Dunst
Und hascht des Tieres Odem selbst.
Des grimmigen Tyranns,
Des Winters Sieg ist nun vollbracht,
Und stummer Schrecken drückt
Den ganzen Umfang der Natur.

NR. 42 ARIE

SIMON Erblicke hier, betörter Mensch,
Erblicke deines Lebens Bild.
Verblühet ist dein kurzer Lenz,

NO. 39 RECITATIVE

LUCAS The flax is spun,
The wheels are still.
The circle draws closer,
With the men looking on,
To listen to the latest tale
Which Hanne now relates.

NO. 40 SONG WITH CHORUS

HANNE An honest village maiden
Was loved by a nobleman.
He, having long desired her,
Met her one day alone.
Dismounting from his horse, he said:
Come, give your lord a kiss!
She cried out in alarm: Ah!
Ah yes—with all my heart.

CHORUS Why did she not say no?

HANNE Be calm, he said, my dearest child,
And give your heart to me,
Because my love is truly meant,
Not frivolous or light.
I'll make you happy: take this money,
Ring, and watch of gold,
And if I've something else you want,
You only have to ask!

CHORUS That sounds very fine!

HANNE No, she said, I dare not,
My brother might be looking,
And if he told my father
What would become of me?
He's working nearby in the fields . . .
But for that—perhaps.
Just see, if you go up that hill
You can see him at his work.

CHORUS What did she mean by that?

HANNE As the rich man went to look
The daring girl sprang up,
Leapt on his horse and galloped off
Faster than the wind.
Farewell, she cried, my gracious lord!
Thus I revenge my wrong.
He stood there rooted to the spot,
Staring at her in amazement.

CHORUS Ha, ha, that's very good.

NO. 41 RECITATIVE

SIMON Now from the barren east
Come gusts of icy wind,
Cutting through the air,
Dispelling the mists,
And threatening the lives of beasts.
The victory of winter,
Grim tyrant, is now complete,
And silent dread
Runs through the whole of nature.

NO. 42 ARIA

SIMON Behold here, deluded man,
An image of your life.
Your short spring has gone,

Erschöpft dein Sommers Kraft.
 Schon welkt dein Herbst dem Alter zu;
 Schon naht der bleiche Winter sich
 Und zeigt dir das offene Grab.
 Wo sind sie nun, die hoh'n Entwürfe,
 Die Hoffnungen von Glück,
 Die Sucht nach eitlen Ruhme,
 Der Sorgen schwere Last?
 Wo sind sie nun, die Wonnetage,
 Verswelgt in Üppigkeit?
 Und wo die frohen Nächte,
 Im Taumel durchgewacht?
 Verschwunden sind sie, wie ein Traum.
 Nur Tugend bleibt.

Your summer's strength exhausted.
 Your autumn is fading into old age,
 And pale winter approaches,
 Showing the open grave.
 Where are they now, the splendid plans,
 The hopes of happiness,
 The quest for vain renown,
 And the cares of heavy burdens?
 Where are they now, the days of bliss,
 Of sensual abandon?
 And where the nights of gaiety
 Spent in a round of pleasures?—
 They have vanished like a dream.
 Only virtue remains.

NR. 43 REZITATIV

NO. 43 RECITATIVE

SIMON Die bleibt allein
 Und leitet uns unwandelbar
 Durch Zeit- und Jahreswechsel,
 Durch Jammer oder Freude
 Bis zu dem höchsten Ziele hin.

SIMON It alone remains
 And leads us unerringly
 Through all times and seasons,
 Through sorrow or joy
 To the highest goals.

NR. 44 TERZETT UND DOPPELCHOR

NO. 44 TRIO AND DOUBLE CHORUS

SIMON Dann bricht der grosse Morgen an!
 Der Allmacht zweites Wort erweckt
 Zu neuem Dasein uns,
 Von Pein und Tod auf immer frei.

SIMON Then comes the great dawn!
 The second word of the Almighty
 Awakens new life in us,
 Ever free from pain and death.

LUKAS, SIMON Die Himmelspforten öffnen sich,
 Der heil'ge Berg erscheint.
 Ihn krönt des Herren Zelt,
 Wo Ruh' und Friede thront.

LUCAS, SIMON The heavenly gates are opened wide,
 The holy hill appears,
 Crowned by the Lord's abode
 Where peace sits enthroned.

ERSTER CHOR Wer darf durch diese Pforte gehn?

FIRST CHORUS Who may pass through these gates?

HANNE, LUKAS, SIMON Der Arges mied und Gutes tat.

HANNE, LUCAS, SIMON He who shunned evil and did good.

ZWEITER CHOR Wer darf besteigen diesen Berg?

SECOND CHORUS Who may ascend this hill?

HANNE, LUKAS, SIMON Von dessen Lippen Wahrheit floss.

HANNE, LUCAS, SIMON He from whose lips truth flowed.

ERSTER CHOR Wer wird in diesem Zelte wohnen?

FIRST CHORUS Who will dwell in this abode?

HANNE, LUKAS, SIMON Der Armen und Bedrängten half.

HANNE, LUCAS, SIMON He who helped the poor and needy.

ZWEITER CHOR Wer wird den Frieden dort geniessen?

SECOND CHORUS Who will enjoy the peace there?

HANNE, LUKAS, SIMON Der Schutz und Recht der Unschuld gab.

HANNE, LUCAS, SIMON He who protected the innocent.

ERSTER CHOR O seht, der grosse Morgen naht.

FIRST CHORUS Behold, the great day approaches.

ZWEITER CHOR O seht, er leuchtet schon.

SECOND CHORUS Behold, it breaks already!

BEIDE CHÖRE Die Himmelspforten öffnen sich;
 Der heil'ge Berg erscheint.

BOTH CHORUSES The heavenly gates are opened wide,
 The holy hill appears.

ERSTER CHOR Vorüber sind,

FIRST CHORUS They are passed,

ZWEITER CHOR Verbrauset sind,

SECOND CHORUS Swept away,

ERSTER CHOR Die leidenvollen Tage,

FIRST CHORUS The days of suffering,

ZWEITER CHOR Des Lebens Winterstürme.

SECOND CHORUS The winter storms of life.

BEIDE CHÖRE Ein ew'ger Frühling herrscht,
 Und grenzenlose Seligkeit
 Wird der Gerechten Lohn.

BOTH CHORUSES Eternal springtime reigns,
 And boundless blessings
 Will reward the righteous.

HANNE, LUKAS, Auch uns wird einst ein solcher Lohn!
 SIMON Lasst uns wirken, lasst uns streben!

HANNE, LUCAS, We too will be rewarded thus!
 SIMON Let us labour, let us strive!

ERSTER CHOR Lasst uns kämpfen,

FIRST CHORUS Let us struggle,

ZWEITER CHOR Lasst uns harren,

SECOND CHORUS Wait in hope,

BEIDE CHÖRE Zu erringen diesen Preis.
 Uns leite deine Hand, o Gott!
 Verleih' uns Stärk' und Mut;
 Dann singen wir, dann gehn wir ein
 In deines Reiches Herrlichkeit.
 Amen.

BOTH CHORUSES To achieve this prize.
 Lead us by Thy hand, O God,
 Give us strength and courage.
 Then we shall sing, entering
 Into the glory of Thy Kingdom.
 Amen.



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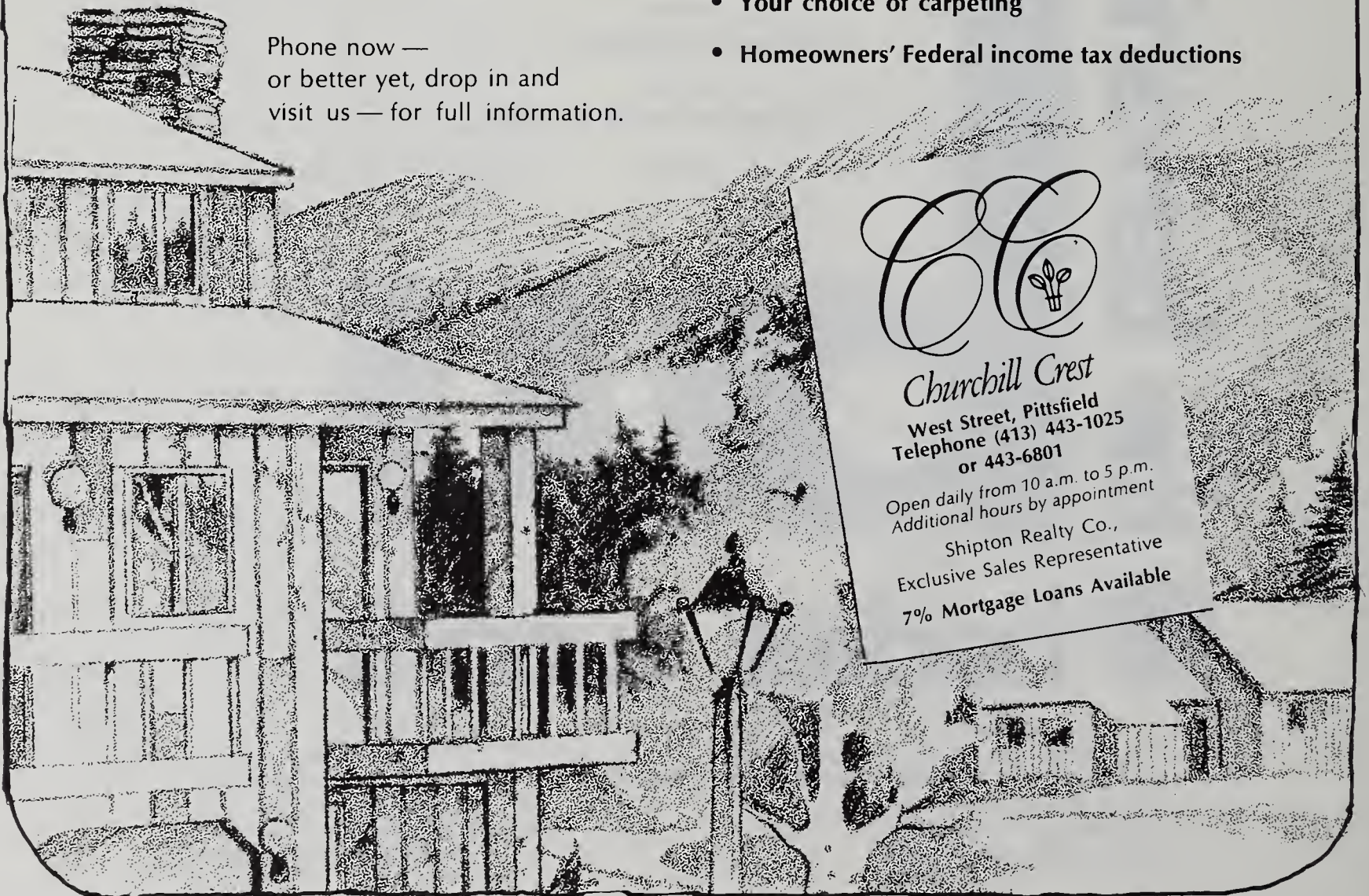
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concertmaster
Charles Munch chair
Alfred Krips
Max Hobart
Roland Tapley
Roger Shermont
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Harry Dickson
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Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Stanley Benson
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
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Harvey Seigel

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Burton Fine
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Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
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Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

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Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
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John Holmes
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english horn

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Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet

Felix Viscuglia

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Boston University at Tanglewood also offers courses in basic and advanced painting and drawing under the direction of artist David Ratner. Staff artists for this program include Sidney Goodman, Paul Olsen, Paul Resika, James Weeks, Rosemarie Beck, and Alex Katz.

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THE BOSTON SYMPHONY ORCHESTRA

Henry Lee Higginson, soldier, philanthropist and amateur musician, dreamed many years of founding a great and permanent orchestra in his home town of Boston. When at last his dreams approached reality, in the spring of 1881, he committed to paper a statement which described his purposes and intentions. He explored many specifics, among them the engagement of conductor and players, 'reserving to myself the right to all their time needed for rehearsals and for concerts, and allowing them to give lessons when they had time'. He planned 'to give in Boston as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music'. Prices of admission were to be kept 'low always'. The conductor's charge was to 'select the musicians when new men are needed, select the programmes, . . . conduct all the rehearsals and concerts . . . and generally be held responsible for the proper production of all his performances'. Administrative help and a librarian were also to be engaged.

The initial number of the players was to be 70, and in addition to concerts there were to be public rehearsals. As for the orchestra's financial structure, of the estimated annual cost of \$115,000 Major Higginson reckoned to provide himself for the deficit of \$50,000. He continued: 'One more thing should come from this scheme, namely, a good honest school of musicians. Of course it would cost us some money, which would be well spent.'

The inaugural concert took place on October 22 1881. The correspondent of the *Boston Daily Evening Traveller* wrote two days later: 'Music Hall was the scene of a large and brilliant gathering on Saturday evening at the opening concert of the Boston Symphony

Orchestra under the direction of Mr Georg Henschel. We find it necessary only to refer to the princely munificence of Mr Higginson, who instituted the course, and to whose efforts alone more credit is due for the best interests of music than all the "close corporation societies" ever organized in this city. The selection of Mr Georg Henschel as director of the orchestra is an evidence of the founder's astuteness and sound common sense, for although the announcement raised some criticisms which are far from complimentary, the results attained [Saturday] evening under that gentleman's baton amply and doubly proved the wisdom of the choice, for there has not been a leader in our musical circles during recent years who has succeeded in imparting so much of his own musicianly qualities and magnetism as did Mr Henschel on Saturday evening . . .'

Tickets for the season had gone on sale about six weeks earlier, and by six o'clock on the morning of first booking, there was a line of seventy-five people outside the Box Office, some of whom had waited all night. By the end of the season concerts were sold out, and ticket scalpers had already started operations. Mr Higginson wrote a letter to the press, which was published on March 21 1882: 'When last spring the general scheme for the concerts of the Boston Symphony Orchestra was put forth, the grave doubt in my mind was whether they were wanted. This doubt has been dispelled by a most kindly and courteous public, and therefore the scheme will stand.'

Symphony concerts continued to be held in the old Music Hall for nearly twenty years, until Symphony Hall was opened in 1900. The new building was immediately acclaimed as one of the world's most acoustically perfect concert rooms. Georg Henschel was



HENRY LEE HIGGINSON



GEORG HENSCHEL



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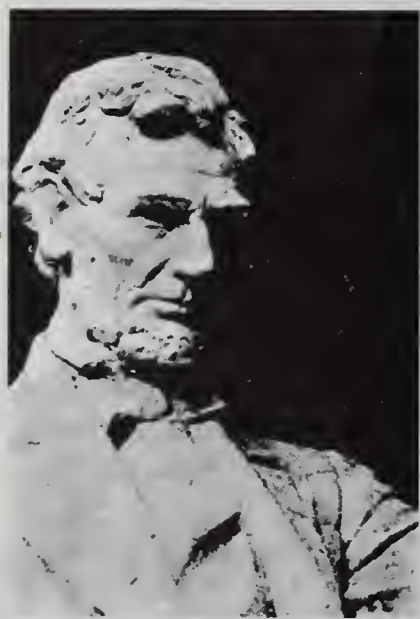
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succeeded by Wilhelm Gericke, Arthur Nikisch, Emil Paur, and the legendary Karl Muck, all of them German-born.

Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first 'Promenade concert', to fulfill Mr Higginson's wish to give Boston 'concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades'—a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition.

The character of the Boston Symphony was greatly changed in 1918. The vicious anti-German feeling then prevalent resulted in the internment and later dismissal of Dr Muck. Several of the German players also found their contracts terminated at the same time. Mr Higginson, then in his eighties, felt the burden of maintaining the Orchestra by himself was now too heavy, and entrusted the Orchestra to a Board of Trustees. Henri Rabaud was engaged as Conductor, to be succeeded the following season by Pierre Monteux.

During Monteux's first year with the Orchestra, there was a serious crisis. The Boston Symphony at that time was the only major orchestra whose members did not belong to the Musicians Union. This was a policy strictly upheld by Mr Higginson, who had always believed it to be solely the responsibility of the Conductor to choose the Orchestra's personnel. But the players were restive, and many wanted Union support to fight for higher salaries. There came a Saturday evening when about a third of the Orchestra refused to play the scheduled concert, and Monteux was forced to change his program minutes before the concert was due to start. The Trustees meanwhile refused to accede to the players' demands.

The Boston Symphony was left short of about thirty members. Monteux, demonstrating characteristic resource, tact and enterprise, first called on the Orchestra's pensioners, several of whom responded to his appeal, then held auditions to fill the remaining vacancies. Two present members of the Orchestra, the violinists Rolland Tapley and Clarence Knudsen, were among the young Americans engaged. During the following seasons Monteux rebuilt the Orchestra into a great ensemble. In 1924 Bostonians gave him a grateful farewell, realising that he had once more given the city an orchestra that ranked with the world's finest. It was not until 1942 that the conductor and players of the Boston Symphony finally joined the Musicians Union.

The Koussevitzky era began in 1924. His extraordinary musicianship, electric personality, and catholic taste proved so enduring that he served an unprecedented term of twenty-five years. There were many striking moves towards expansion: recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. In 1929 the free Esplanade Concerts on the Charles River were inaugurated by Arthur Fiedler, who had been a member of the Orchestra since 1915, and who became the following year the eighteenth Conductor of the Boston Pops, a post he continues to hold today. In 1936 Koussevitzky led the Orchestra in their first concerts here in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood.

Henry Lee Higginson's dream of 'a good honest school for musicians' was passionately shared by Serge Koussevitzky. In 1940 the dream was realized when the Orchestra founded the Berkshire Music Center at Tanglewood. This summer academy for young artists was and remains unique, and its influence has been felt on music through-



PIERRE MONTEUX



SERGE KOUSSEVITZKY



CHARLES MUNCH

out the world. (An article about the Center is printed elsewhere in the book.)

In 1949 Koussevitzky was succeeded as Music Director of the Orchestra by Charles Munch. During his time in Boston Dr Munch continued the tradition of supporting contemporary composers, and introduced much music from the French repertoire to this country. The Boston Symphony toured abroad for the first time, and was the first American orchestra to appear in the USSR. In 1951 Munch restored the Open rehearsals, an adaptation of Mr Higginson's original Friday 'rehearsals', which later had become the regular Friday afternoon concerts we know today.

Erich Leinsdorf became Music Director in the fall of 1962. During his seven years with the Orchestra, he presented many premières and restored many forgotten and neglected works to the repertoire. As his two predecessors had done, he made many recordings for RCA, including the complete symphonies of Brahms and Beethoven, and a major cycle of Prokofiev's music. Mr Leinsdorf was an energetic Director of the Berkshire Music Center, and under his leadership a full-tuition Fellowship program was instituted. Many concerts were televised during his tenure.

William Steinberg succeeded Mr Leinsdorf in 1969, and in the years since the Orchestra has continued its steady progress as one of the foremost symphonic organizations in America. He has conducted several world and American premières, he led the Boston Symphony's 1971 tour to Europe, as well as directing concerts in cities on the East coast, in the South and the Mid-west. He has made recordings for Deutsche Grammophon and RCA, including some of the world's first issues in quadrasonic sound. Mr Steinberg

has appeared regularly on television, and during his tenure concerts have been broadcast for the first time in four-channel sound over two of Boston's radio stations.

Seiji Ozawa, for the last two years Artistic Director of Tanglewood, becomes Music Adviser to the Boston Symphony this fall, and a year later will take up his duties as Music Director. Mr Ozawa was invited to Tanglewood as a conducting student by Charles Munch, and has continued to be closely associated with the Orchestra in the years since.

In 1964 the Orchestra established the Boston Symphony Chamber Players, an ensemble made up of its principal players. Each year the Chamber Players give concerts in Boston, and have made several tours both of the United States and of foreign countries, including England, Germany, Italy, Spain, France and the USSR. They have appeared on television and have made many recordings for Deutsche Grammophon and RCA.

Today the Boston Symphony Orchestra Inc. presents concerts of the Boston Symphony and Boston Pops Orchestras and of the Boston Symphony Chamber Players, is active in the sponsorship of Youth Concerts in Boston, is deeply involved in television, radio and recording projects, and is responsible for the maintenance of Symphony Hall in Boston and the estate here at Tanglewood. Its annual budget has grown from Mr Higginson's projected \$115,000 to a sum more than \$6 million. It is supported not only by its audiences, but by grants from the Federal and State governments, and by the generosity of many businesses and individuals. Without their support, the Boston Symphony Orchestra would be unable to continue its pre-eminent position in the world of music.



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TANGLEWOOD

In 1848 Nathaniel Hawthorne moved to Lenox, and took up residence in a small red cottage on the edge of William Aspinwall Tappan's Tanglewood. A wealthy Boston banker and merchant, Tappan had bought several farms near Lenox, and incorporated them into a large estate. Hawthorne described vividly the beauty of the Berkshires, and it is little wonder that as the years passed the area continued to attract distinguished residents, who built magnificent houses where they could escape the hubbub of city life.

Many of them were lovers of music, and in the summer of 1934 there were organized three outdoor concerts at one of the estates in Interlaken, a mile or two from Tanglewood. The performances were given by members of the New York Philharmonic, conducted by Henry Hadley. This experiment was so successful that during the following months the Berkshire Symphonic Festival was incorporated, and the series was repeated in 1935.

The Festival committee then invited the Boston Symphony Orchestra to take part the next summer. Serge Koussevitzky led the Orchestra's first concert in the Berkshires in a tent at 'Holmwood', a former Vanderbilt estate—today Foxhollow School. About 5,000 people attended each of the three concerts.

In the winter of 1936 the owners of Tanglewood, Mrs Gorham Brooks and Miss Mary Aspinwall Tappan, Descendants of William Tappan, offered the estate—210 acres of lawns and meadows—with the buildings, as a gift to Dr Koussevitzky and the Boston Symphony. It was gratefully accepted, and on August 12 1937 the largest crowd in the Festival's history assembled in a tent for the first concert at Tanglewood—a program of music by Wagner. As Koussevitzky began to conduct 'The ride of the Valkyries', a fierce storm erupted. The roar of the thunder and the heavy splashing of the rain on the tent totally overpowered even Wagner's heavy orchestration. Three times Koussevitzky stopped the Orchestra, three times he resumed as there were lulls in the storm. Since some of the players' instruments were damaged by water, the second half of the program had to be changed.

As the concert came to its end, Miss Gertrude Robinson Smith, a leading light in the foundation of the Berkshire Symphonic Festival, mounted the stage and addressed the audience: 'The storm has proved conclusively the need for a shed. We must raise the \$100,000 necessary to build.' The response was immediate, plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen and modified by Josef Franz of Stockbridge, who also directed construction. The building was miraculously completed on June 16 1938, a month ahead of schedule. Seven weeks later Serge Koussevitzky led the inaugural concert—a performance of Beethoven's Ninth symphony.

By 1941 the annual Festival had already broadened so widely in size and scope as to attract nearly 100,000 visitors during the summer. The Theatre-Concert Hall, the Chamber Music Hall and several small studios had been built, and the Berkshire Music Center had been established.

Tanglewood today has an annual attendance of a quarter of a million during the eight-week season. In addition to the twenty-four regular concerts of the Boston Symphony, the Orchestra gives a weekly Open rehearsal on Saturday mornings to benefit the Pension Fund, there are Boston Pops concerts, there are the Festival of Contemporary music, sponsored in co-operation with the Fromm Music Foundation, and almost daily concerts by the gifted musicians of the Berkshire Music Center. Tanglewood remains unique: nowhere else in the world is there such a wealth of artistic activity, nowhere else can music be heard in surroundings of such incomparable beauty.



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Casual visitors to Tanglewood may well be amazed at the variety of music they hear coming from many locations on the grounds. Much of it is being played by the young artists taking part in the programs of the Berkshire Music Center. The Center was established here in 1940 by the Boston Symphony Orchestra, fulfilling the hopes and dreams of two of the most important figures in the Orchestra's history, Henry Lee Higginson, the founder, and Serge Koussevitzky, Conductor and Music Director from 1924 until 1949. Mr Higginson wrote in 1881 of his wish to establish a 'good honest school for musicians', while for many years Dr Koussevitzky dreamed of an academy where young musicians could extend their professional training and add to their artistic experience, guided by the most eminent international musicians. Koussevitzky was Director of the Center from its founding until his death in 1951, when he was succeeded by Charles Munch. Erich Leinsdorf was Director from 1963 until his retirement in 1969, and since that time the primary responsibility for the Center's direction has been in the hands of Gunther Schuller.

Young people from all parts of the world come to Tanglewood each summer to spend eight weeks of stimulating practical study. They meet with and learn from musicians of the greatest experience in orchestral and chamber performance, in conducting and composition. The distinguished faculty includes the principal players and the other members of the Boston Symphony Orchestra, as well as leading soloists, conductors and composers of the day. The emphasis is on learning and performing under completely professional conditions.

The many resources of the Boston Symphony are at the service of the Berkshire Music Center. There are numerous studios for practice and chamber music, and extensive libraries. The Berkshire Music Center Orchestra and the Center's many other performing groups hold most of their rehearsals and concerts in the Theatre-Concert Hall, while lectures, seminars, conducting classes, vocal and choral rehearsals, composers' forums and concerts of chamber music take place in the Chamber Music Hall, in the West Barn, on the Rehearsal Stage, in the Hawthorne Cottage, and in small studios situated both on the grounds of Tanglewood, and in buildings in Lenox specially leased by the Orchestra for the summer.

Nearly one hundred keyboard instruments, available for individual practice without charge, are generously provided for the Berkshire Music Center each year by the Baldwin Piano and Organ Company, while other instruments, percussion for example, are provided by the Orchestra.

Each year the Center concentrates on a Festival of Contemporary music, thanks to the generosity and co-operation of the Fromm Music Foundation. This year marks the twentieth anniversary of the Foundation.



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Joseph Silverstein, Concertmaster and Assistant Conductor of the Boston Symphony Orchestra, is Chairman of the Faculty, and the administrative staff of the Orchestra is responsible for day-to-day organization.

This summer the musicians of the Berkshire Music Center continue not only their extensive programs of rehearsals, seminars and lectures, but also give a great number of public performances—orchestral concerts, chamber concerts, productions of music theatre, composers' forums and vocal concerts. Meanwhile, under the auspices of Boston University, young artists of high school age are taking part in programs of music, theatre and the visual arts. Details of these activities can be had from the office of the Friends of Music at Tanglewood, located near the Main Gate.

Fellowships are awarded to the majority of the members of the Berkshire Music Center, who are chosen by audition on a competitive basis. The cost of this support is enormous, and adds each year substantially to the deficit of the Boston Symphony Orchestra. Details of how you can help are printed elsewhere in the program; meanwhile, you are cordially invited to attend the concerts of the Center, and see and hear for yourself the extraordinary enthusiasm and musical caliber of Tanglewood's young musicians.



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Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is \$2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday July 7 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

CLAUDE FRANK & LILIAN KALLIR *pianos*

MOZART

Fugue in C minor for two pianos K. 426

Andante and five variations in G for
piano, four hands, K. 501

Sonata in D for two pianos K. 448

Allegro con spirito
Andante
Molto allegro

Claude Frank and Lilian Kallir play Steinway pianos

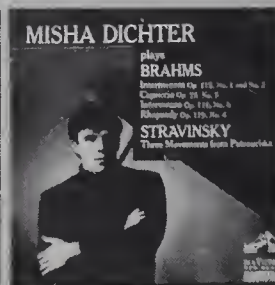
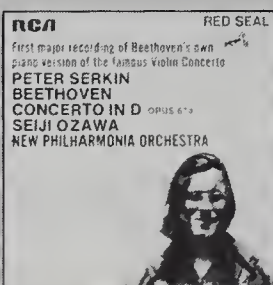
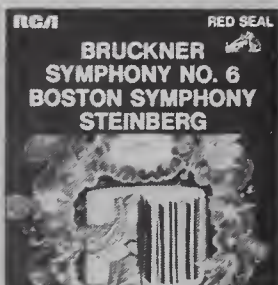
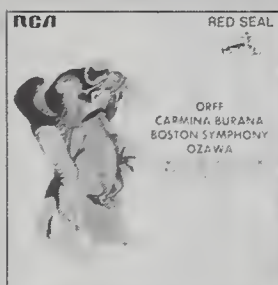
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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday July 7 1972 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

MOZART

Concerto in C for flute and harp K. 299

Allegro
Andantino
Rondeau: allegro

DORIOT ANTHONY DWYER *flute*
ANN HOBSON *harp*

first performance at the Berkshire Festival

Bassoon concerto in B flat K. 191

Allegro
Andante ma adagio
Rondo: tempo di minuetto

SHERMAN WALT *bassoon*

intermission

Serenade no. 7 in D K. 250 'Haffner'

Allegro maestoso – allegro molto
Andante
Menuetto & trio
Rondeau: allegro
Menuetto galante & trio
Andante
Menuetto – trio 1 – trio 2
Adagio
Allegro assai

JOSEPH SILVERSTEIN *violin*

The program notes for this evening's concert begin on page 26

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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Saturday July 8 1972 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

BRUNO MADERNA *conductor*

G. GABRIELI *Ricercare (arr. Maderna)*

EARLE BROWN *†Available forms 1 for chamber ensemble*

IVES *†Tone roads no. 1*

†Tone roads no. 3

The unanswered question

†Scherzo (Over the pavements)

intermission

*MOZART *Symphony no. 41 in C K. 551 'Jupiter'*

*Allegro vivace
Andante cantabile
Menuetto: allegretto – trio
Molto allegro*

†first performances by the Boston Symphony Orchestra

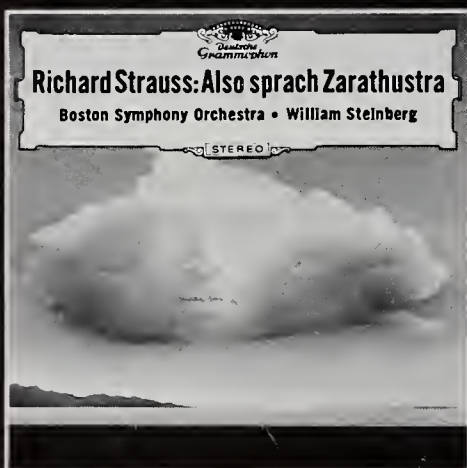
The program notes for this evening's concert begin on page 28

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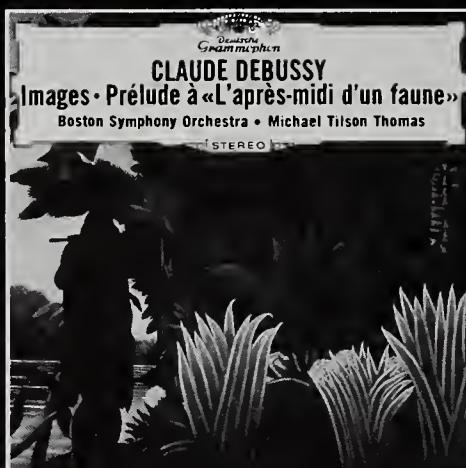
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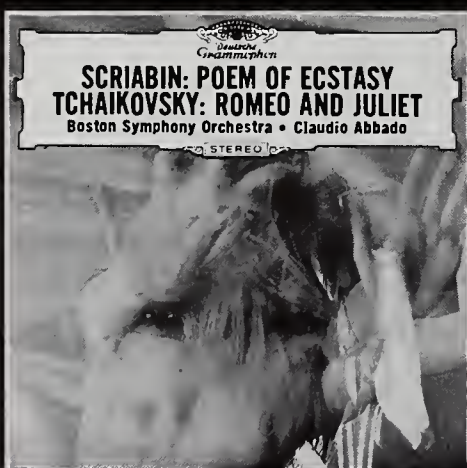
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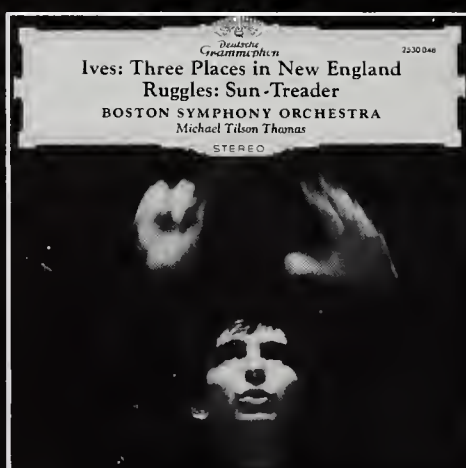
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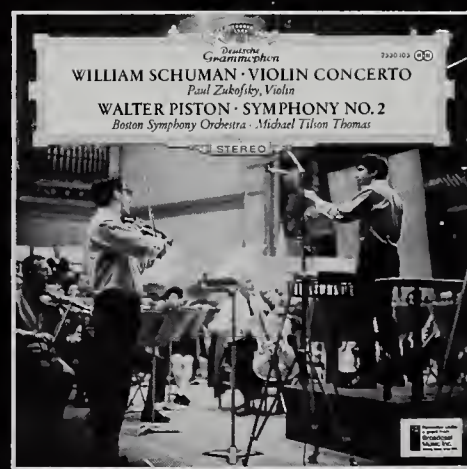
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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*

GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*

LEONARD BERNSTEIN *Adviser*

Sunday July 9 1972 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

REVISED PROGRAM

HAYDN *Symphony no. 60 in C 'Il distratto'*

Adagio – allegro di molto

Andante

Menuet & trio

Presto

Adagio

Prestissimo

first performance by the Boston Symphony Orchestra

*BEETHOVEN *Piano concerto no. 3 in C minor op. 37*

Allegro con brio

Largo

Rondo: allegro

GARRICK OHLSSON

intermission

*RAVEL *Ma mère l'oye (Mother Goose)*

Prélude et danse du rouet

(Introduction and dance of the spinning wheel)

Pavane de la Belle au bois dormant

(Pavane of the sleeping beauty)

Petit Poucet (Tom Thumb)

Laideronette, impératrice des Pagodas

(The ugly little empress of the Pagodas)

Les entretiens de la Belle et de la Bête

(The conversation between Beauty and the Beast)

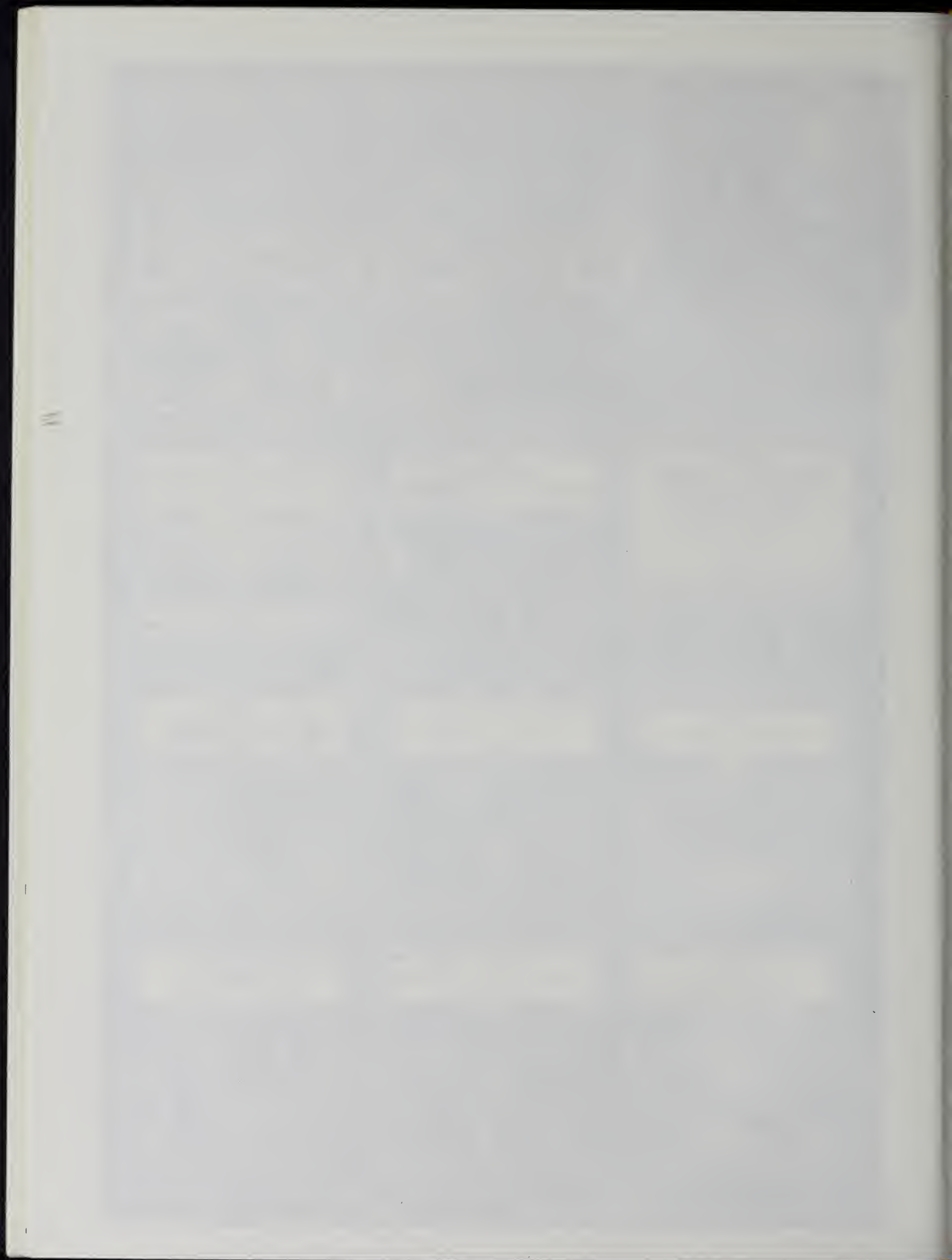
Le jardin féérique (The fairy garden)

Garrick Ohlsson plays the Steinway piano

The program notes for this afternoon's concert begin on page 31

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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Sunday July 9 1972 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

HAYDN *Symphony no. 60 in C 'Il distratto'*

Adagio – allegro di molto
Andante
Menuet & trio
Presto
Adagio
Prestissimo

first performance by the Boston Symphony Orchestra

*BEETHOVEN *Piano concerto no. 3 in C minor op. 37*

Allegro con brio
Largo
Rondo: allegro

GARRICK OHLSSON

*RAVEL *Ma mère l'oye (Mother Goose)*

Pavane de la Belle au bois dormant
(Pavane of the sleeping beauty)
Petit Poucet (Tom Thumb)
Laideronette, impératrice des Pagodas
(The ugly little empress of the Pagodas)
Les entretiens de la Belle et de la Bête
(The conversation between Beauty and the Beast)
Le jardin féérique (The fairy garden)

Garrick Ohlsson plays the Steinway piano

The program notes for this afternoon's concert begin on page 31

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Program notes for Friday July 7

WOLFGANG AMADEUS MOZART 1756-1791

Concerto for flute and harp in C K. 299

Program note by Andrew Raeburn

'The Duc de Guines, whose daughter is my pupil in composition, wrote Mozart from Paris in May 1778, 'plays the flute extremely well, and she plays the harp *magnifique*.' Mozart was not inclined to flatter princes, behind their backs at least, so we may believe that this was indeed a talented couple. He had composed this Concerto for them the previous month, very soon after his arrival in the French capital.

The flute was by no means the composer's favorite instrument — he is supposed to have said once that he held it 'in abomination' —, while the harp of the eighteenth century, with possibilities far more limited than those of its twentieth century successor, he regarded as a rather poorly equipped keyboard instrument. Yet he managed to produce a work of great charm and fluency. It is very much in the formal French style, calculated to please the Parisian musical world, and relies more on its wealth of thematic interest than on involved development. The spritely opening movement is in the style of an overture, sunny in mood. The Andantino, in which oboes and horns are silent, is remarkable for its delicate but sensuous melodic line, while the final Rondo, in the tempo of a gavotte, again abounds with cheerful melodies.

The cadenzas which Mozart originally wrote for the Duke and his daughter have been lost in the intervening years. At today's performance the soloists will play those written by Robert Levin.



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Bassoon concerto in B flat K. 191

Program note by Andrew Raeburn

Baron Thaddäus von Dürnitz, an amateur clavier player, and, to quote the latest edition of Köchel's catalogue, a 'Fagott-Dilettant', commissioned from Mozart a keyboard sonata, and, it seems, four bassoon concertos, two of which have been completely lost.

If the Baron was able to master this concerto he must have been no mean bassoonist. It is a piece which demands considerable virtuosity of the soloist. As Alfred Einstein wrote, it is 'unmistakably conceived for a wind instrument, a real bassoon concerto, which could not be arranged, say, for violoncello'. The Allegro begins cheerily with a theme spanning nearly two octaves in the course of its first measures; the second subject, also with more accent on arpeggios than melodic line, sustains the mood of joviality, and the bassoon's first solo entry (a repeat of the initial statement), soon leads to development which displays a wide range of the instrument's potential. The accompaniment is skilfully contrived so that it never swamps the tenor voice of the bassoon. After the development and a cadenza, the movement ends as brightly as it began.

The second movement, with its unusual tempo marking 'Andante ma adagio', looks forward to the deliciously lyrical slow arias of Mozart's great Italian operas, written more than a decade later. The upper strings are muted, and the single theme, stated simply by the first violins, is charmingly elaborated by the bassoon. The Rondo is in the form of a light minuet; it has an air of mock pomposity about it. After its first appearance the bassoon dashes away in a section in triplets, then in sixteenth notes. There is a reprise of the minuet proper, then a passage in the minor key: the slightly comic sound of the solo instrument in its middle range gives this music a tongue-in-cheek quality, reminding one of Osmin in *Die Entführung*, whose sadness and fury one cannot take seriously. Finally the first theme returns, embroidered by a game of musical leap-frog by the solo instrument; the orchestra steals back the limelight for a final statement, ending cheerfully with a six-measure codetta.

The cadenzas which Sherman Walt plays are by J. Walter Gütter.

Serenade no. 7 in D K. 250 'Haffner'

Program note by John N. Burk

Sigmund Haffner was evidently a merchant of means. The wedding of his daughter Elisabeth must have been a large affair to judge by the music Mozart provided for it. The serenade is his longest. Each of the movements is extended, leisurely, often light in sonority, as if the composer enjoyed dwelling on his themes, manipulating them to the utmost. The music, with all the repeats, would have lasted more than an hour if it had been played continuously, which of course it was not. How such celebrations were musically spaced is not known. It is to be hoped, in view of the many quiet portions, that there was less music-drowning chatter than there is at wedding receptions today. It is mostly transparent music, turning up delightful wayward episodes. The first Andante is another violin concerto slow movement, and the Rondo after the first minuet throws a second spotlight on the *violino principale*, who opens with a rapid 'perpetual' figure, and by the exactions of the form extensively employed, drives it to the utmost. The three minuets are all in the *galant* manner, and the second of them, labeled 'Menuetto galante', is plainly a parody, with its mincing staccato, its trills and turns. Galantry, charming from Mozart even when he may have been poking fun at it, persists in the Andante which follows. The finale is an allegro assai in three-eight, developed at length, and characterized by alternate forte and piano sections. The adagio which introduces it is in utter contrast. It is completely serious, contemplative music, as if the couple were to be reminded that matrimony is really a

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solemn obligation, and then to be reminded by what follows (with a gentle change of mood) that this is after all the moment for the gayest possible front.

Joseph Silverstein has composed his own cadenzas for the 'concerto' movements.

Program notes for Saturday July 8

GIOVANNI GABRIELI 1557-1612

Ricercare (arranged by Bruno Maderna)

Program note by Andrew Raeburn

Thomas Coryate, an English adventurer born some 400 years ago, journeyed in the first years of the seventeenth century, mostly on foot, to the republic of Venice. On his return home he published a narrative of his travels under the fetching title of *'Coryate's Crudities, hastily gobbled up in five Moneths travells in France, Italy [etc.]'*. In one chapter he tells of a day he spent in the summer of 1608:

'In Venice . . . upon Saint Roches day being Saturday and the sixth day of August. . . I heard the best musicke that ever I did in all my life both in the morning and the afternoone, so good that I would willingly goe an hundred miles a foote at any time to heare the like. . . This feast consisted principally of Musicke, which was both vocall and instrumental, so good, so delectable, so rare, so admirable, so superexcellent, that it did even ravish and stupifie all those strangers that never heard the like. . .

One can be fairly certain that some of the music which Coryate heard with such delectation was by Andrea Gabrieli or his nephew Giovanni, and that it was played in the Basilica of St Mark. A few decades earlier Jacopo Sansovino, the sculptor and architect who built the library of St Mark's had written, 'Music has its rightful home at Venice'.

Sansovino hardly exaggerated. The wealthy and powerful republic of Venice, from the sixth century until the eighteenth, continued a focal point of European musical life. Many musicians would journey there to study, many to work. Activity centered around the Chapel of St Mark, and from about 1500 its *Maestri di capella* were among the finest composer-performers of the day. Adriaen Willaert and Cyprien de Rore, *maestri* during the first half of the sixteenth century, paved the way for the innovations of the two Gabrielis, and later of Claudio Monteverdi.

Giovanni Gabrieli spent his boyhood in Venice, where he studied with his uncle, then went to Munich in his late teens to be assistant to Orlando di Lasso. On his return to Venice four years later, Giovanni became deputy first organist at St Mark's. In 1584 he was appointed regular second organist, and after Andrea's death in 1586 succeeded him as first organist. Gabrieli's fame spread throughout Europe, and in his later years he had many distinguished pupils, among them Hans Leo Hassler, Gregor Aichinger, Heinrich Schütz, Melchior Borchgrevinck, Mogens Pederson, Hans Nielsen and Alessandro Grandi.

Giovanni's work was a logical continuation of his uncle's. Andrea had developed the form of the madrigal, had pointed the way to opera in his semi-dramatic cantatas and in his incidental music to the *Oedipus tyrannus* of Sophocles, and had been the first composer to write elaborately for voices and instruments together. Giovanni made further strides in music for organ, for instruments without voices, as a madrigalist, and as a composer of polychoral music, — 'choral' in this sense meaning choirs of instruments as well as voices — on an even more lavish scale than his uncle.

'Ricercare' was a title used fairly loosely in the sixteenth and seventeenth centuries for various kinds of instrumental music, often written in an imitative contrapuntal style. Bruno Maderna transcribed this work of Gabrieli in 1960 for two trumpets, two trombones, two horns and two bassoons.

EARLE BROWN born 1926

Available forms 1 for chamber ensemble

A native of Lunenburg, Massachusetts, Earle Brown studied at Northeastern University in Boston. His composition teachers were Roslyn Brogue, and Kenneth MacKillop. Brown worked with John Cage and David Tudor during the early fifties, and invented his own system of notation, using symbolic ideograms. He has said that he owes the 'aesthetic orientation' of his music to two American artists: the sculptor Calder and the painter Pollack. This summer he is Artist-in-residence of the Berkshire Music Center.

Available forms 1 was composed in 1961 and first given at Darmstadt in the summer of that year. The instruments called for are flute, oboe, E flat, B flat and bass clarinets, bassoon, horn, trumpet, trombone, harp, piano, string quintet, orchestra bells, marimba, xylophone, vibraphone and two sets of timpani. In a prefatory note to the score Earle Brown discusses how he has, in this and various other pieces, extended an invitation 'in the interest of intensifying the conceivable and inconceivable "process" relationships which are active within and between the steps leading to a realized sound-event: composer-score-performer(s)-SOUND- and audience . . . A performance is a "process" which intentionally transforms the disparate independent entities into one particular integral identity—which is this particular work performed by this particular conductor and orchestra at this particular moment.'

No two performances of *Available forms 1* can be identical. The score consists of six unbound pages 'with either four or five events on each page', and the conductor is at liberty to begin with any event on any page, and go from there to any other event on that or any other page, making repetitions or omissions at will. The conductor's role is basically to give cues; the notation 'precludes the necessity and function of "beat" or tempo in the usual sense.' The note in the score ends with the following paragraph: '[The work] is a conception of sound, organized events, and ensemble, as "plastic" material capable of being molded, modified, and "formed" in various ways. The conductor's function is analogous to that of a painter who has a canvas (time) and colors (timbre) and the possibility of working with the medium. In the case of *Available forms 1*, time is implied in the events, the timbre is given but variable (through dynamics), the micro-forms are composed, and the combinatorial possibilities are conditional in some but not all cases. With all of the conditioning there is still a high degree of "plasticity" inherent in the work, and this plasticity is an indispensable element which engages the performers, the conductor, the audience, and myself in the immediacy and life of the work.'

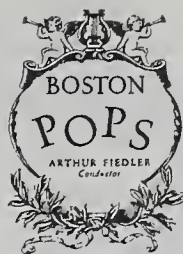
CHARLES IVES 1874-1954 .

Tone roads no. 1 — Tone roads no. 3 — The unanswered question — Over the pavements

Program note adapted from the notes of John N. Burk

The record of public performances of the music of Charles Ives has until recently been astonishingly sparse. It has been the record of a few intrepid individuals who have braved scores appallingly difficult to perform. The situation today is better: much of his music is available on record, but public performances continue to be infrequent, except for a few favored works.

If the music of Ives is unique, his life story is no less so. It was from his father, George Ives, that the composer had his first experience of music, and his first theoretical instruction in it. George Ives had been a bandleader at sixteen, in the Civil War. He was a constant experimenter in acoustics, in the relations and placement of tones, and his experiments, in the eighties, must certainly have made a significant impression upon the boy Charles. The father became interested in



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the fractional subdivision of tones as demonstrated by Karl Rudolph Koenig on a specially constructed instrument at the Philadelphia Exposition in 1876, and pursued this path for himself. He tried the effect of superimposed tonalities by having two bands play simultaneously, and he also had them approach, pass, and leave each other while playing. This experience must certainly have suggested to the young Ives the juxtaposition of unrelated harmonies and rhythms. According to Henry Bellamann, who presumably had the information from Ives, the father 'experimented with various chords, some built of fourths and fifths, and awakened in his son an unquenchable curiosity concerning the illimitable possibilities of new instrumental and harmonic combinations'.

Young Charles took up the organ, and was therefore already musically grounded when he entered Yale in 1894. There he studied music with Horatio Parker, writing in docile fashion to please the academician, while trying out some of his experiments in polytonality with the Hyperion Theatre Orchestra in New Haven. On graduating, he went to New York City, where after playing the organ for two years in a church he forswore a livelihood through music for the remainder of his life. At this point he had composed three symphonies, piano and chamber music, and a great quantity of songs. This music contained incursions into the realm of dissonance—rhythmic and harmonic juxtaposition far bolder than anything Schoenberg, Bartók, or Stravinsky had done or would do for years to come, at a time when these composers were obscure young students of music—if they were known to anyone in America, it was not Charles Ives.

Seeking a business career, Ives entered the world of insurance, became very successful, retiring for reasons of health in 1930. Through these years, unknown to his business associates, he composed constantly. In 1922-1923, he published privately a book of 114 songs and the Concord Sonata for Piano. In 1934 he had eleven volumes of chamber music bound in photostatic form, from his manuscripts, some of them scarcely legible. Ill health then much reduced his musical output.

The works by Ives to be played at this concert date from the years 1906 to 1915, and may all be described as experimental. *Tone roads no. 1* (1911), scored for flute, clarinet, bassoon and string sextet, is dense in texture, atonal, and an essay in free counterpoint. The composer wrote above his original manuscript, 'Over the rough and rocky roads our old forefathers strode on their way to the steepled village church or to the farmers' harvest fair, or to the town meetings where they got up and said what they thought regardless of consequences,' and over the final measure, 'All roads lead to the Centre—in a race to Town Meetin'.'

There are three elements in *The unanswered question* (1908), each with its special function: a solo trumpet, an answering quartet of woodwinds, and, either off stage or well separated from the other instruments, a string orchestra. The trumpet (muted) proposes a questioning phrase, and repeats it six times in the course of the music—'The Perennial Question of Existence', Ives calls it in an introduction printed in the score. Each time, the woodwind quartet strives to give 'The Invisible Answer'. Their phrases become 'gradually more active, faster, and louder'. They become the 'Fighting Answerers', and after a "secret conference", seem to realize a futility, and begin to mock "The Question"—the strife is over for the moment.' But underlying this enigmatic dialogue, the invisible string orchestra sounds throughout in muted pianissimo chords widely spaced, mysterious, always tranquil. They are immutable—from them alone there is no change in tempo or dynamics. They represent 'The Silences of the Druids—who Know, See, and Hear Nothing'. After the last question, 'The Silences' are heard beyond in "Undisturbed Solitude".

Tone roads no. 3 (1915), for flute, clarinet, trumpet, trombone, chimes, piano and strings, is also written in atonal language. The work opens quietly with a twelve-note row for the chimes, which are later joined by trombone, and then trumpet. After this introduction the mood and tempo change abruptly, and the remainder of the piece is to be played fast or very fast. The metric patterns

are complex — for the most part there is an individual rhythm for each instrument. There is a relaxation of pace in the central section, entitled 'Trio', then the music following the introduction is repeated. At the end of the score the composer wrote 'There are many Roads, you know, besides the Wabash'.

The Scherzo *Over the pavements* (written between 1906 and 1913) is scored for piccolo, clarinet, bassoon, trumpet, 3 trombones, bass drum, cymbal and piano. The work is in three sections, which are followed by a cadenza, marked 'To play or not to play', presumably because of its extreme difficulty, after which the first two sections are repeated in reverse order, the instrumentation of each being augmented. Except for the final two bars in C major — a typical example of Ives's humor — the work is atonal, and is also remarkable for its metrical experimentation.

WOLFGANG AMADEUS MOZART 1756-1791

Symphony no. 41 in C K. 551 'Jupiter'

Program note by John N. Burk

Mozart's last symphony was labeled by a subsequent publisher the 'Jupiter'. The title would surely have amused the composer. Whether appropriate or not there are elements in the music to support it. The first movement is more than Jovian — it is an extraordinary combination of various elements, conditioning each other in an overall equilibrium, with a development prodigious for its time, with a renewing freshness of invention which deserves the word godlike, if any music can be so called. There is a sense of tragedy in the *Andante cantabile* (a tempo direction which he had never before used in a symphony). When the first phrase (from the muted violins) is followed by a loud defiant chord, one is reminded, as elsewhere, of the *Eroica*. A second phrase, where ornate thirty-second notes increase the emotional expressiveness, has the gradual subsidence which with Mozart often signifies lamentation. *Sforzando* chords in the winds over halting triplets increase the tension. This thesis is developed: there is a fresh treatment of the opening subject matter, bringing the climax of the movement. The coda is magnificent.

The sudden alternation of forcefulness and gentleness, a lifelong characteristic of the instrumental Mozart, in his last symphony acquires a new meaning. In the Minuet it takes the form of alternate eight-bar phrases. It has been remarked that the dotted half notes which open the second part of the trio are a foreshadowing of the motto subject of the finale, immediately to follow.

The final movement is Mozart's supreme achievement in counterpoint, so smooth-flowing and natural, so apparently simple, that the layman may make himself comfortably at home with its surface charm while the student examines the various permutations and inversions of the five themes. The movement is in sonata form with a fugato development and extended coda. So Mozart ended his symphonic works with a fugal peroration, as if to demonstrate for his own satisfaction how he could put counterpoint to symphonic uses. The result was then, and still remains, absolutely supreme in its kind.

Program notes for Sunday July 9

JOSEPH HAYDN 1732-1809

Symphony no. 60 in C 'Il distratto'

Program note by Andrew Raeburn

This Symphony is something of an oddity: Haydn wrote it originally as incidental music for the comedy *Le distrait* by Jean François Regnard,

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which was given at Esterháza, in a German translation, during June 1774. Later in the year the six movements were given at Pressburg as a symphony. The audience loved it, and the final movement had to be encored.

Regnard's *Le distrait* (probably best translated 'absent-minded') is one Leandre, whose head is forever in the clouds, with the result that he is always doing the unexpected. The typically eighteenth-century plot is an involved situation-comedy: Leandre addresses his love letters to the wrong girl, puts clothes on his valet instead of himself, appropriates a coach belonging to somebody else, is driven to the wrong house, installs himself in the stranger's bed, and is discovered by the 'slighted' husband—and so on. At the play's end he has to be reminded that he is about to be married.

Haydn's music is aptly and delightfully crazy: from the very beginning the audience must be prepared for surprises. The first Adagio opens with four seriously majestic measures, then immediately subsides into soft contemplation. The majesty is then totally ignored, and we are taken directly into the Allegro di molto. There is a busy, cheerful and naive first subject; then comes what promises to be a contrastingly lyrical second theme. But it fizzles out after a few bars, seems to get lost, and has to be rescued by a sudden loud repeat of the final measures of the first. There is a series of what David Blum has described, in the notes for his admirable recording, as 'alarming modulations', before sanity and the key of C are restored. The Andante begins like a formal, slow dance, but is interrupted almost immediately by fanfares. The main subject continues on its way, ignoring the interjections—there is one particularly aimless explosion from the horns. A new melody, taken from an old French chanson, 'Only wine can replace a mistress', appears briefly, then is abandoned again.

The Minuet opens grandly. Then, in total contrast, come eight quiet, contrapuntal measures in a deliberately archaic style; then we return to grandeur once more. The Trio begins in a dramatic C minor, but again the mood evaporates as a bathetic folk melody intrudes.

The Presto, also in C minor, is a collection of rushing Balkan folk-tunes, chasing each other with headlong speed. Again there are abrupt and deliberately unconventional modulations. There is no recapitulation: instead a totally new melody appears, in the major, and the movement hustles to its end.

The Adagio (subtitled in one manuscript '*di lamentatione*') begins with a simple melody of simulated sadness, delicately accompanied. Once more a rude fanfare interrupts, but the melody resumes its unhurried course as if nothing had happened. At last it melts away. A short phrase, repeated eight times in gradual acceleration, leads into the short Finale. After a few bars of introduction Haydn plays his maddest trick: the music stops, the violins discover that their G strings are pitched at F, and retune. Then the movement resumes, again to be interrupted, this time by one of the composer's favorite Slavonic tunes. Finally, with drums harmonically out of kilter, the symphony comes to an abrupt stop.

'*Il distratto*' was apparently very popular during Haydn's lifetime. In 1803 he wrote to Eisenstadt for the score and parts, since the Empress wanted to hear it once more. In the letter he refers to it as 'den alten Schwarm' (the old pet or favorite), perhaps implying that by now it bored him. Today, as so much of his music, it is almost unknown. It deserves better.

LUDWIG VAN BEETHOVEN 1770-1827

Piano concerto no. 3 in C minor op. 37

Program note by John N. Burk

The technical advance, the power and breadth of the C minor concerto, composed only a year after the final revision of the one in C major, is proof of Beethoven's rapid development in orchestral re-

source at this time. The piano part, no longer treated in restricted, harpsichord style as in the first two concertos, asserts its stature in its first measures. First there is a considerable exposition by the orchestra and here too we are conscious of expansion in forcefulness and range of expression. The opening subject is made known in the strings—it is to prove fruitful in development, as for example in the repeated upward *sol-do* upon which Beethoven was to dwell so bewitchingly in the slow movement of the Fourth symphony. Upon a C minor cadence the soloist enters with three furious C major scales, which, however, introduce the initial subject in its proper minor. The pianist brings in a new subject in E flat minor and repeats the regular 'second' subject, equally lyrical, in E flat major. The same rushing scale passages, now in D major, introduce the development, which begins with a quizzical play upon the repeated fourths of the initial theme. The cadenza for this, as for each of the first four concertos, is written separately.

The Largo, in E major, seems earlier in style. The first theme, if found in one of the early piano sonatas, might have seemed quite in place. It is stated by the piano, sung in turn by the muted strings. A second theme is more ornamentally treated by soloist and orchestra. A third theme is carried by the woodwinds over piano arpeggios. There is a reprise, and short cadenza 'con gran espressione' before the close. Every 64th note has 'great expression', and is in contrast to the cold, ornamental elegance of filigree which was fashionable with the other composing pianists of Beethoven's day. This is the handiwork of the great improviser. The rondo brushes contemplation aside with a burst of gaiety. The piano part is treated with great brilliance and exuberance; the orchestra matches it in full voice. There are fanciful excursions, such as a fugato by the orchestra, after which the piano takes over and commands the attention with a surprising decrescendo in octaves. A presto coda derives a fresh theme from the labored one and, in a rush of C major, carries the movement to a close.

The cadenzas which Garrick Ohlsson plays at this performance are Beethoven's own.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the Third piano concerto for RCA; Artur Schnabel is the soloist.

MAURICE RAVEL 1875-1937

Ma mère l'oye (Mother Goose)

Program note by Andrew Raeburn

Ravel wrote 'Ma mère l'oye, cinq pièces enfantines', in 1908, for piano four hands. Three years later he orchestrated the suite, and it was produced in Paris as a ballet at the end of January 1912. The following synopsis is taken in part from the headings printed in the score, and in part from the composer's scenario.

Princess Florine, fated to fall into a deep sleep should she prick her finger, strays into a remote chamber, high up in her parents' castle. An old crone sits at her spinning wheel. Florine trips, the spindle pricks her finger, and the evil spell immediately begins to work. Her courtiers and waiting women try to waken her, but in vain. The old woman doffs her rags and is transformed into the Good Fairy. She commands two small black boys to guard the sleeping princess. The Pavane depicts Florine asleep.

Here the story changes abruptly. The score of *Tom Thumb* is headed by a passage from Perrault: 'He thought that he would find his way easily with the help of the bread crumbs which he had scattered on his path. But he was surprised not to be able to find a single crumb: the birds had come and eaten them all up.' In the ballet, the wood-cutter's seven children have lost their way in the forest. Night has fallen. Tom Thumb reassures his brothers and sisters by pointing out the crumbs that he has scattered along their path. They go to





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sleep content. Birds then appear and gobble up the crumbs. The children wake up, see that their trail markers have disappeared, and wander sadly away.

The scene now changes to the bathchamber of the ugly little Empress of the Pagodas. The Princess Laideronette has been cursed in her cradle by Magotine, a wicked fairy, to be woefully ugly. So unhappy is she when she grows up, that she hides in a remote castle. In a nearby forest she meets a huge green serpent, who tells her that he was once handsomer than she was. They go away to sea together on a little boat. Shipwrecked, they are washed ashore on the coast of the land of the Pagodas, little beings whose bodies are made of porcelain, crystal and jewels. Laideronette becomes Empress and marries the green serpent, who, it turns out, has also been enchanted by Magotine, and is really the Emperor. The spells are broken: the serpent is transformed into a handsome prince, Laideronette turns into a beautiful princess, and they live happily ever after. In Ravel's tableau the Empress 'undressed and got into her bath. At once the Pagodas and Pagodins began singing and playing their instruments. Some had lutes made of walnut shells, others viols made of almond shells, for it was of course important that the instruments should be proportioned to their size.'

Now comes the excerpt from Mme Leprince de Beaumont's *Beauty and the Beast*.

' "When I think how noble hearted you are, [said the Princess,], you do not appear so ugly to me."

"O yes, my lady. I have a noble heart, but I am a monster."

"There are many men more monstrous than you."

"Were I witty, I should invent a fine compliment to express my thanks, but I am but a beast."

....

"Beauty, will you be my wife?"

"No, Beast."

"I die happy, since I have the pleasure of seeing you again."

"No, dear Beast, you shall not die. You shall live to be my husband."

....

'The Beast had disappeared, and she saw at her feet a Prince more beautiful than Love itself, who thanked her for having broken his enchantment.'

The music of this movement is extraordinarily reminiscent of Satie — so much so that Roland-Manuel, Ravel's earliest biographer, referred to it as 'the fourth *Gymnopédie*'.

In the final scene, *The fairy garden*, we return to the story of the Sleeping Beauty. Prince Charming arrives as the Princess is waking from her deep sleep. The sun dawns over the horizon. Tom Thumb, his brothers and sisters, the birds, the green serpent, Laideronette and the Pagodas, Beauty and the Beast all appear, and surround Florine and Prince Charming as the Good Fairy gives them her blessing.

The Boston Symphony Orchestra, conducted by Charles Munch, has recorded Ma mère l'oye for RCA.

COMING EVENTS AT TANGLEWOOD

Details of next week's concerts by the Boston Symphony Orchestra, and of the Berkshire Music Center events open to the public, are included on a special information sheet, which is available at the entrances to the Tanglewood grounds.

THE CONDUCTORS

SEIJI OZAWA, Artistic Director of the Berkshire Festival, and Music Director of the San Francisco Symphony, made his first appearance with the Boston Symphony here at Tanglewood during the summer of 1964. He has appeared with the Orchestra on many occasions since. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music in Tokyo, where he won first prizes in composition and conducting. He went to Europe in 1959 and won the first prize at the International Competition of conductors at Besançon; one of the judges was Charles Munch, who invited him to Tanglewood to be a conducting student. The following year Seiji Ozawa received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. Appointed one of the New York Philharmonic's assistant conductors in 1961, he directed the orchestra in several concerts. The same summer he conducted twenty-five concerts in Japan with the NHK and Japanese Philharmonic Orchestras.

Since that time he has appeared extensively in Europe and America with many of the greatest orchestras, among them the London Symphony, the Concertgebouw, the Vienna Symphony, the Vienna State Opera, the Philadelphia, Chicago Symphony, San Francisco Symphony and Pittsburgh Symphony Orchestras.

At the end of the 1968-1969 season Seiji Ozawa resigned his post as Music Director of the Toronto Symphony, and devoted the following season to guest conducting. During the summer of 1969 he conducted opera for the first time, *Così fan tutte* at Salzburg, and was principal guest conductor of the Ravinia Festival. He opened the 1969-1970 season of the New York Philharmonic, and later was guest conductor with L'Orchestre de Paris, the Philadelphia and Cleveland Orchestras, and the Berlin Philharmonic.

Seiji Ozawa becomes Music Adviser of the Boston Symphony this coming fall, and Music Director of the Orchestra at the beginning of the 1973-1974 season.

He has made many recordings for the RCA and Angel labels, which include performances by the Boston Symphony Orchestra of Stravinsky's *Firebird* and *Petrushka* suites, and of Orff's *Carmina Burana*.

BRUNO MADERNA, who made his debut with the Boston Symphony here at Tanglewood last summer, has for many years had a dual career as conductor and composer. Now Music Director of RAI-Milano, he attended the Conservatories of Venice, Milan and Siena, and received his degree in composition in 1941. He studied composition with Bustini and Malipiero, conducting with Guarneri and Scherchen. A leading member of the Italian avant-garde, Bruno Maderna specializes in new music and pre-classical works. He has conducted in Japan and South America, as well as in Europe, where he has led many of the major orchestras, among them the Berlin and Vienna Philharmonics, the Orchestra of La Scala and L'Orchestre National in Paris. He was co-founder of the Studio di Fonologia Musicale for electronic music at Milan Radio, has taught at Darmstadt, Dartington, Salzburg and Venice, and lectured on twelve-tone composition at Milan Conservatory.

He made his New York debut in 1970 conducting Mercandante's *Il Giuramento* for Juilliard American Opera Center. In January of the following year he returned to conduct Mozart's *La clemenza di Tito* with the same group, in addition to the world premiere of his *Juilliard Serenade*, and the first New York performances of his *Quadrivium*, and his *Music of Gaiety* with the Juilliard Orchestra. In this country he has conducted not only the Boston Symphony but also the Chicago Symphony, the New York Philharmonic, and the Philadelphia Orchestra. Last March he returned to Chicago to conduct the world premiere of his *Aura*, a piece commissioned by the Chicago Symphony. This summer he also conducts at Ravinia, Meadow Brook and Blossom. Bruno Maderna's recordings are on the Deutsche Grammophon, L'Oiseau-Lyre, Time, Turnabout and RCA labels.

THE SOLOISTS

CLAUDE FRANK, who has appeared on many occasions in past seasons with the Boston Symphony, and has been a member of the faculty of the Berkshire Music Center for several summers, was born in Germany. He studied with Artur Schnabel, and was in 1946 a conducting student here at Tanglewood. He began to teach, but after a summer at Marlboro, Vermont, he turned to performing. In 1956 he made the first of his many European tours, and after his debut with the Boston Symphony and the New York Philharmonic in 1959, was engaged by most of the major symphony orchestras in the United States. In the years since Claude Frank has appeared with leading orchestras in many parts of the world, among them the Pittsburgh, Detroit, Cincinnati, Atlanta and London Symphonies, the Royal Philharmonic, the London Mozart Players, the Concertgebouw, the Berlin Philharmonic, and the Cleveland, Minnesota and Philadelphia Orchestras. He is a frequent recitalist, and has been a guest with the Boston Symphony Chamber Players for many of their concerts and RCA recordings. He has also recorded the complete Piano sonatas of Beethoven on the RCA Victor label. Recently Claude Frank returned from his second tour to South America. He performed Beethoven's First piano concerto with the Boston Symphony last weekend.

LILIAN KALLIR has appeared with the Boston Symphony on many occasions in recent years in Boston, New York, Washington DC, Raleigh, St Petersburg, and here at Tanglewood. Born in Prague of Austrian parents, she showed an early aptitude for music, and began to study piano and violin as a young girl of six. At the start of world war two she came to the United States via Switzerland, Spain and Portugal, and set to serious piano study in New York. Her debut with orchestra took place at the opening of the New York Philharmonic's 1957-1958 season. Since that time she has appeared with the world's leading orchestras, among them the Vienna Symphony, the Concertgebouw of Amsterdam, the London Philharmonic, the London Mozart Players,

SEIJI
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BRUNO
MADERNA



CLAUDE
FRANK



LILIAN
KALLIR



DORIOT
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the Berlin Philharmonic, and L'Orchestre de la Suisse Romande, with conductors who include Leinsdorf, Giulini, Jochum, Karajan, Kondrashin and Schmidt-Isserstedt. She tours regularly throughout the United States and Canada, as well as making an annual visit to Europe. Her travels have also taken her to Poland, Yugoslavia and East Germany. Lilian Kallir and her husband Claude Frank have been faculty members of the Berkshire Music Center for several seasons.

Principal flute of the Boston Symphony Orchestra, DORIOT ANTHONY DWYER came to Boston in 1952, the first woman to be engaged as a principal by the Orchestra. Her early teachers included her mother and Ernest Liegl, who was then first flute of the Chicago Symphony. Later she studied with Georges Barrère, William Kincaid, and Joseph Mariano at the Eastman School of Music, of which she is a graduate. Before her appointment to the Boston Symphony, Doriot Anthony Dwyer was a member of the Los Angeles Philharmonic, and was chosen by Bruno Walter as first flute of the Hollywood Bowl Symphony the year he was music director there. Mrs Dwyer has served on the faculties of the Berkshire Music Center at Tanglewood, the New England Conservatory and Boston University since joining the Boston Symphony. A member of the Boston Symphony Chamber Players, she has also been soloist with the Orchestra on many occasions, including an appearance during the 1971 tour to Europe at a concert in Paris. With the Chamber Players she has made many recordings for Deutsche Grammophon and RCA.

ANN HOBSON, associate principal harp of the Boston Symphony and principal harp of the Boston Pops, began musical studies with her mother, a former concert pianist and teacher. At the age of fourteen she took up the harp, and after two years of study with Marilyn Costello at the Philadelphia Musical Academy, she went to the Cleveland Institute, where her teacher was Alice Chalifoux. During the year before graduation she commuted regularly to Pittsburgh to play second harp with

the Symphony. In the fall of 1966 she became principal harp of the Washington National Symphony, moving to Boston three years later. During her career Ann Hobson has taken part in the Marlboro Music Festival, and has taught at the Philadelphia Musical Academy, at the Temple University Music Festival, and privately. She has recently formed and is a member of the New England Harp Trio, an ensemble of the Boston Symphony Orchestra, and has appeared on several occasions both in the United States and abroad as an associate of the Boston Symphony Chamber Players, with whom she has recorded Debussy's Sonata for flute, viola and harp for Deutsche Grammophon.

SHERMAN WALT, principal bassoon of the Boston Symphony Orchestra, was born in Virginia, Minnesota. He won a scholarship to the Curtis Institute in Philadelphia, where he studied chamber music with Marcel Tabuteau and bassoon with Ferdinand del Negro. He served in the armed forces during the second world war, and was awarded the Bronze Star for distinguished combat service. In 1947 Sherman Walt joined the Chicago Symphony as principal bassoon. He moved to Boston six years later to assume his present position. He is a member of the Boston Symphony Chamber Players, with whom he has toured and made many recordings for RCA and Deutsche Grammophon. He is on the faculties of the Berkshire Music Center at Tanglewood and of the New England Conservatory. He has appeared as soloist with the Boston Symphony on many occasions during the past fifteen years in Boston, at the Berkshire Festival, and during the Orchestra's tour to Europe in 1971.

JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, and Assistant conductor since the beginning of the 1971-1972 season, joined the Orchestra in 1955. He was then, at the age of twenty-three, the youngest member. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of

Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, in 1969 a tour to the Virgin Islands and Florida. During past seasons he has performed many concertos with the Orchestra, and has recorded those by Bartók and Stravinsky for RCA.

He is violinist of the Boston Symphony String Trio and first violinist of the Boston Symphony String Quartet, and as violinist of the Boston Symphony Chamber Players Joseph Silverstein has made many recordings of chamber music both for RCA and Deutsche Grammophon. Chairman of the Faculty of the Berkshire Music Center at Tanglewood, he also teaches privately. In 1970 he received an honorary Doctorate of Music from Tufts University. During the 1969-1970 season he made his debut as conductor with the Boston Symphony and Boston Pops Orchestras.

GARRICK OHLSSON, the first American prize winner of the Chopin International Competition in Warsaw, was born and brought up in White Plains, New York. He began his piano studies at the age of eight with Thomas Lishman at the Westchester Conservatory of Music. Later he became a pupil of Sascha Gorodnitski at the Juilliard School, and has worked since with Olga Barabini. He also coached with Rosina Lhevinne at the Juilliard School. After winning the Chopin Competition he toured in Poland, then in the United States, and was immediately engaged for performances with the Philadelphia and New York Philharmonic Orchestras. During the past two seasons he has played in many parts of North America and Europe, and appeared last summer at the Saratoga Festival, the Hollywood Bowl, at Grant Park and Caramoor, as well as making his debut with the Boston Symphony here at Tanglewood.

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HOBSON

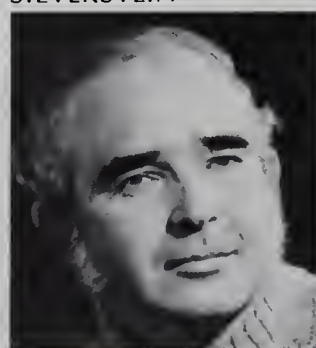


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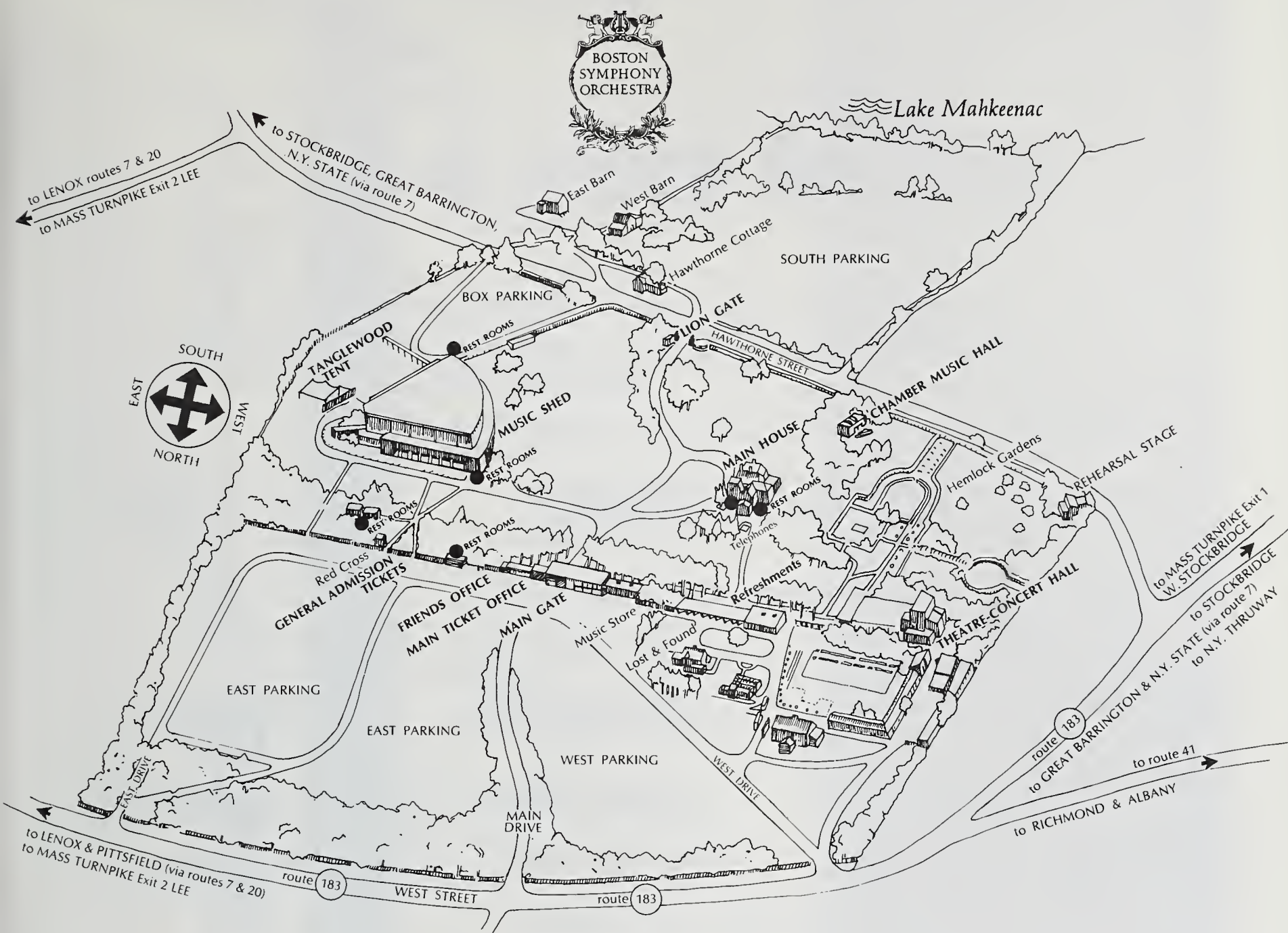


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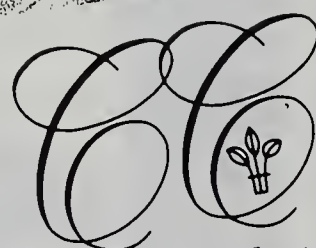
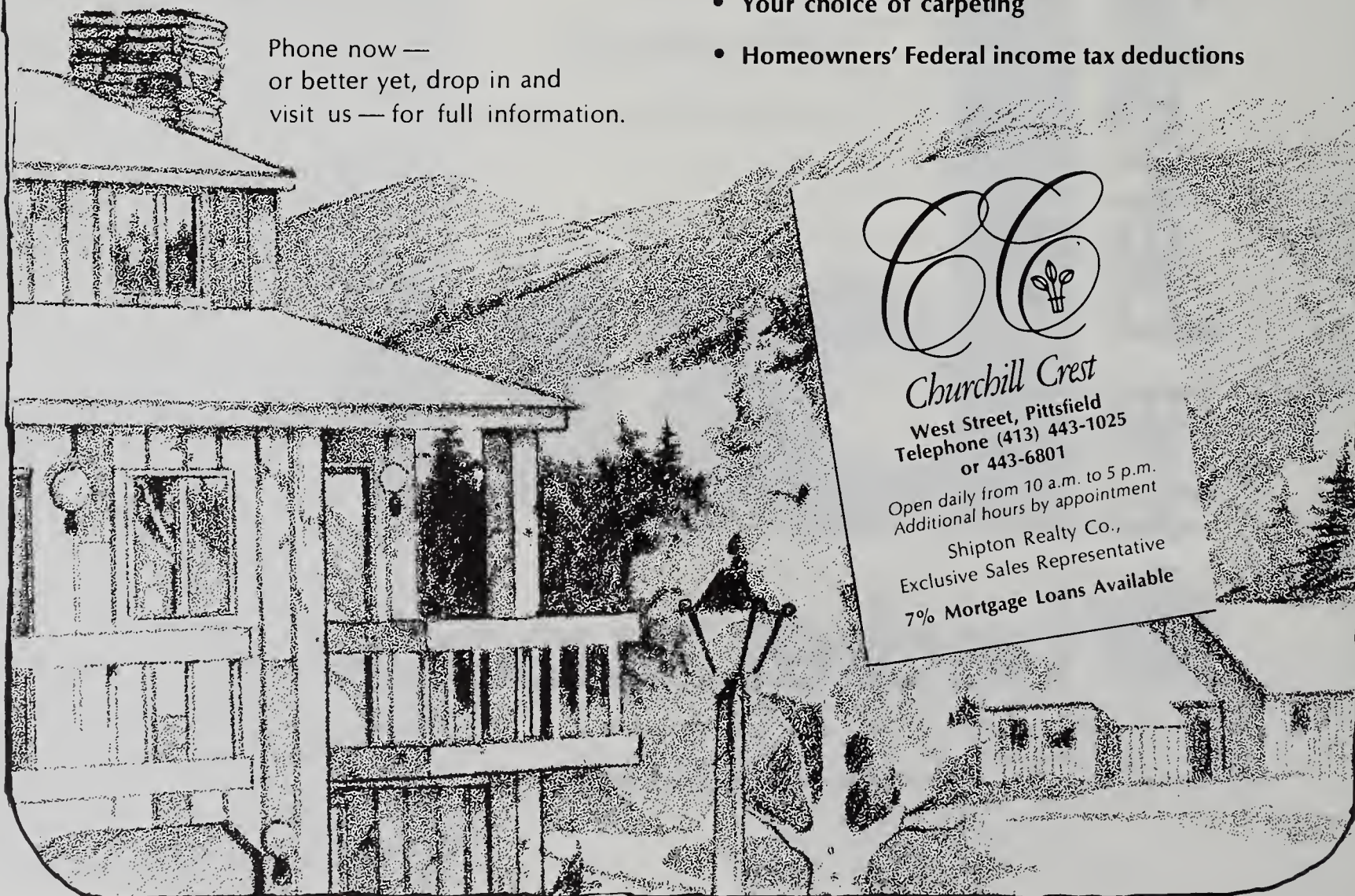
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TANGLEWOOD 1972

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first violins

Joseph Silverstein
concertmaster
Charles Munch chair
Alfred Krips
Max Hobart
Roland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Stanley Benson
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Darlene Gray
Ronald Wilkison
Harvey Seigel

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
Joel Moerschel
Jonathan Miller

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Wayne Rapiere

english horn

Laurence Thorstenberg

clarinets

Harold Wright
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet

Felix Viscaglia

bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Kavaloski
Charles Yancich
Harry Shapiro
David Ohanian
Ralph Pottle

trumpets

Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones

William Gibson
Ronald Barron
Gordon Hallberg

tuba

Chester Schmitz

timpani

Everett Firth

percussion

Charles Smith
Arthur Press
assistant timpanist
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THE BOSTON SYMPHONY ORCHESTRA

Henry Lee Higginson, soldier, philanthropist and amateur musician, dreamed many years of founding a great and permanent orchestra in his home town of Boston. When at last his dreams approached reality, in the spring of 1881, he committed to paper a statement which described his purposes and intentions. He explored many specifics, among them the engagement of conductor and players, 'reserving to myself the right to all their time needed for rehearsals and for concerts, and allowing them to give lessons when they had time'. He planned 'to give in Boston as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music'. Prices of admission were to be kept 'low always'. The conductor's charge was to 'select the musicians when new men are needed, select the programmes, . . . conduct all the rehearsals and concerts . . . and generally be held responsible for the proper production of all his performances'. Administrative help and a librarian were also to be engaged.

The initial number of the players was to be 70, and in addition to concerts there were to be public rehearsals. As for the orchestra's financial structure, of the estimated annual cost of \$115,000 Major Higginson reckoned to provide himself for the deficit of \$50,000. He continued: 'One more thing should come from this scheme, namely, a good honest school of musicians. Of course it would cost us some money, which would be well spent.'

The inaugural concert took place on October 22 1881. The correspondent of the *Boston Daily Evening Traveller* wrote two days later: 'Music Hall was the scene of a large and brilliant gathering on Saturday evening at the opening concert of the Boston Symphony

Orchestra under the direction of Mr Georg Henschel. We find it necessary only to refer to the princely munificence of Mr Higginson, who instituted the course, and to whose efforts alone more credit is due for the best interests of music than all the "close corporation societies" ever organized in this city. The selection of Mr Georg Henschel as director of the orchestra is an evidence of the founder's astuteness and sound common sense, for although the announcement raised some criticisms which are far from complimentary, the results attained [Saturday] evening under that gentleman's baton amply and doubly proved the wisdom of the choice, for there has not been a leader in our musical circles during recent years who has succeeded in imparting so much of his own musicianly qualities and magnetism as did Mr Henschel on Saturday evening . . .'

Tickets for the season had gone on sale about six weeks earlier, and by six o'clock on the morning of first booking, there was a line of seventy-five people outside the Box Office, some of whom had waited all night. By the end of the season concerts were sold out, and ticket scalpers had already started operations. Mr Higginson wrote a letter to the press, which was published on March 21 1882: 'When last spring the general scheme for the concerts of the Boston Symphony Orchestra was put forth, the grave doubt in my mind was whether they were wanted. This doubt has been dispelled by a most kindly and courteous public, and therefore the scheme will stand.'

Symphony concerts continued to be held in the old Music Hall for nearly twenty years, until Symphony Hall was opened in 1900. The new building was immediately acclaimed as one of the world's most acoustically perfect concert rooms. Georg Henschel was



HENRY LEE HIGGINSON



GEORG HENSCHEL



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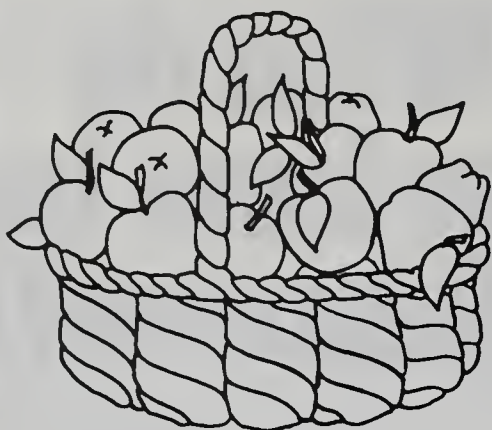


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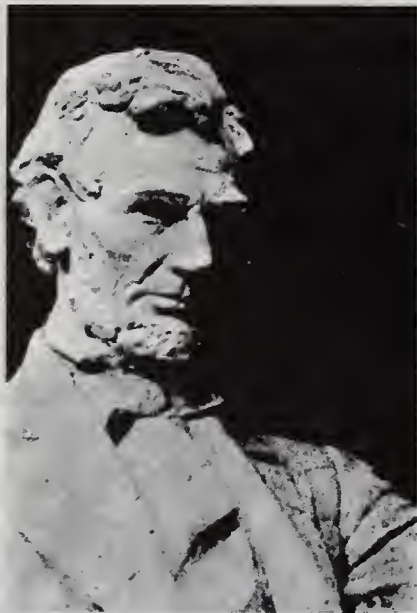
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succeeded by Wilhelm Gericke, Arthur Nikisch, Emil Paur, and the legendary Karl Muck, all of them German-born.

Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first 'Promenade concert', to fulfill Mr Higginson's wish to give Boston 'concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades'—a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition.

The character of the Boston Symphony was greatly changed in 1918. The vicious anti-German feeling then prevalent resulted in the internment and later dismissal of Dr Muck. Several of the German players also found their contracts terminated at the same time. Mr Higginson, then in his eighties, felt the burden of maintaining the Orchestra by himself was now too heavy, and entrusted the Orchestra to a Board of Trustees. Henri Rabaud was engaged as Conductor, to be succeeded the following season by Pierre Monteux.

During Monteux's first year with the Orchestra, there was a serious crisis. The Boston Symphony at that time was the only major orchestra whose members did not belong to the Musicians Union. This was a policy strictly upheld by Mr Higginson, who had always believed it to be solely the responsibility of the Conductor to choose the Orchestra's personnel. But the players were restive, and many wanted Union support to fight for higher salaries. There came a Saturday evening when about a third of the Orchestra refused to play the scheduled concert, and Monteux was forced to change his program minutes before the concert was due to start. The Trustees meanwhile refused to accede to the players' demands.

The Boston Symphony was left short of about thirty members. Monteux, demonstrating characteristic resource, tact and enterprise, first called on the Orchestra's pensioners, several of whom responded to his appeal, then held auditions to fill the remaining vacancies. Two present members of the Orchestra, the violinists Rolland Tapley and Clarence Knudsen, were among the young Americans engaged. During the following seasons Monteux rebuilt the Orchestra into a great ensemble. In 1924 Bostonians gave him a grateful farewell, realising that he had once more given the city an orchestra that ranked with the world's finest. It was not until 1942 that the conductor and players of the Boston Symphony finally joined the Musicians Union.

The Koussevitzky era began in 1924. His extraordinary musicianship, electric personality, and catholic taste proved so enduring that he served an unprecedented term of twenty-five years. There were many striking moves towards expansion: recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. In 1929 the free Esplanade Concerts on the Charles River were inaugurated by Arthur Fiedler, who had been a member of the Orchestra since 1915, and who became the following year the eighteenth Conductor of the Boston Pops, a post he continues to hold today. In 1936 Koussevitzky led the Orchestra in their first concerts here in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood.

Henry Lee Higginson's dream of 'a good honest school for musicians' was passionately shared by Serge Koussevitzky. In 1940 the dream was realized when the Orchestra founded the Berkshire Music Center at Tanglewood. This summer academy for young artists was and remains unique, and its influence has been felt on music through-



PIERRE MONTEUX



SERGE KOUSSEVITZKY



CHARLES MUNCH

out the world. (An article about the Center is printed elsewhere in the book.)

In 1949 Koussevitzky was succeeded as Music Director of the Orchestra by Charles Munch. During his time in Boston Dr Munch continued the tradition of supporting contemporary composers, and introduced much music from the French repertoire to this country. The Boston Symphony toured abroad for the first time, and was the first American orchestra to appear in the USSR. In 1951 Munch restored the Open rehearsals, an adaptation of Mr Higginson's original Friday 'rehearsals', which later had become the regular Friday afternoon concerts we know today.

Erich Leinsdorf became Music Director in the fall of 1962. During his seven years with the Orchestra, he presented many premières and restored many forgotten and neglected works to the repertoire. As his two predecessors had done, he made many recordings for RCA, including the complete symphonies of Brahms and Beethoven, and a major cycle of Prokofiev's music. Mr Leinsdorf was an energetic Director of the Berkshire Music Center, and under his leadership a full-tuition Fellowship program was instituted. Many concerts were televised during his tenure.

William Steinberg succeeded Mr Leinsdorf in 1969, and in the years since the Orchestra has continued its steady progress as one of the foremost symphonic organizations in America. He has conducted several world and American premières, he led the Boston Symphony's 1971 tour to Europe, as well as directing concerts in cities on the East coast, in the South and the Mid-west. He has made recordings for Deutsche Grammophon and RCA, including some of the world's first issues in quadraphonic sound. Mr Steinberg

has appeared regularly on television, and during his tenure concerts have been broadcast for the first time in four-channel sound over two of Boston's radio stations.

Seiji Ozawa, for the last two years Artistic Director of Tanglewood, becomes Music Adviser to the Boston Symphony this fall, and a year later will take up his duties as Music Director. Mr Ozawa was invited to Tanglewood as a conducting student by Charles Munch, and has continued to be closely associated with the Orchestra in the years since.

In 1964 the Orchestra established the Boston Symphony Chamber Players, an ensemble made up of its principal players. Each year the Chamber Players give concerts in Boston, and have made several tours both of the United States and of foreign countries, including England, Germany, Italy, Spain, France and the USSR. They have appeared on television and have made many recordings for Deutsche Grammophon and RCA.

Today the Boston Symphony Orchestra Inc. presents concerts of the Boston Symphony and Boston Pops Orchestras and of the Boston Symphony Chamber Players, is active in the sponsorship of Youth Concerts in Boston, is deeply involved in television, radio and recording projects, and is responsible for the maintenance of Symphony Hall in Boston and the estate here at Tanglewood. Its annual budget has grown from Mr Higginson's projected \$115,000 to a sum more than \$6 million. It is supported not only by its audiences, but by grants from the Federal and State governments, and by the generosity of many businesses and individuals. Without their support, the Boston Symphony Orchestra would be unable to continue its pre-eminent position in the world of music.



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TANGLEWOOD

In 1848 Nathaniel Hawthorne moved to Lenox, and took up residence in a small red cottage on the edge of William Aspinwall Tappan's Tanglewood. A wealthy Boston banker and merchant, Tappan had bought several farms near Lenox, and incorporated them into a large estate. Hawthorne described vividly the beauty of the Berkshires, and it is little wonder that as the years passed the area continued to attract distinguished residents, who built magnificent houses where they could escape the hubbub of city life.

Many of them were lovers of music, and in the summer of 1934 there were organized three outdoor concerts at one of the estates in Interlaken, a mile or two from Tanglewood. The performances were given by members of the New York Philharmonic, conducted by Henry Hadley. This experiment was so successful that during the following months the Berkshire Symphonic Festival was incorporated, and the series was repeated in 1935.

The Festival committee then invited the Boston Symphony Orchestra to take part the next summer. Serge Koussevitzky led the Orchestra's first concert in the Berkshires in a tent at 'Holmwood', a former Vanderbilt estate—today Foxhollow School. About 5,000 people attended each of the three concerts.

In the winter of 1936 the owners of Tanglewood, Mrs Gorham Brooks and Miss Mary Aspinwall Tappan, Descendants of William Tappan, offered the estate—210 acres of lawns and meadows—with the buildings, as a gift to Dr Koussevitzky and the Boston Symphony. It was gratefully accepted, and on August 12 1937 the largest crowd in the Festival's history assembled in a tent for the first concert at Tanglewood—a program of music by Wagner. As Koussevitzky began to conduct 'The ride of the Valkyries', a fierce storm erupted. The roar of the thunder and the heavy splashing of the rain on the tent totally overpowered even Wagner's heavy orchestration. Three times Koussevitzky stopped the Orchestra, three times he resumed as there were lulls in the storm. Since some of the players' instruments were damaged by water, the second half of the program had to be changed.

As the concert came to its end, Miss Gertrude Robinson Smith, a leading light in the foundation of the Berkshire Symphonic Festival, mounted the stage and addressed the audience: 'The storm has proved conclusively the need for a shed. We must raise the \$100,000 necessary to build.' The response was immediate, plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen and modified by Josef Franz of Stockbridge, who also directed construction. The building was miraculously completed on June 16 1938, a month ahead of schedule. Seven weeks later Serge Koussevitzky led the inaugural concert—a performance of Beethoven's Ninth symphony.

By 1941 the annual Festival had already broadened so widely in size and scope as to attract nearly 100,000 visitors during the summer. The Theatre-Concert Hall, the Chamber Music Hall and several small studios had been built, and the Berkshire Music Center had been established.

Tanglewood today has an annual attendance of a quarter of a million during the eight-week season. In addition to the twenty-four regular concerts of the Boston Symphony, the Orchestra gives a weekly Open rehearsal on Saturday mornings to benefit the Pension Fund, there are Boston Pops concerts, there are the Festival of Contemporary music, sponsored in co-operation with the Fromm Music Foundation, and almost daily concerts by the gifted musicians of the Berkshire Music Center. Tanglewood remains unique: nowhere else in the world is there such a wealth of artistic activity, nowhere else can music be heard in surroundings of such incomparable beauty.



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Casual visitors to Tanglewood may well be amazed at the variety of music they hear coming from many locations on the grounds. Much of it is being played by the young artists taking part in the programs of the Berkshire Music Center. The Center was established here in 1940 by the Boston Symphony Orchestra, fulfilling the hopes and dreams of two of the most important figures in the Orchestra's history, Henry Lee Higginson, the founder, and Serge Koussevitzky, Conductor and Music Director from 1924 until 1949. Mr Higginson wrote in 1881 of his wish to establish a 'good honest school for musicians', while for many years Dr Koussevitzky dreamed of an academy where young musicians could extend their professional training and add to their artistic experience, guided by the most eminent international musicians. Koussevitzky was Director of the Center from its founding until his death in 1951, when he was succeeded by Charles Munch. Erich Leinsdorf was Director from 1963 until his retirement in 1969, and since that time the primary responsibility for the Center's direction has been in the hands of Gunther Schuller.

Young people from all parts of the world come to Tanglewood each summer to spend eight weeks of stimulating practical study. They meet with and learn from musicians of the greatest experience in orchestral and chamber performance, in conducting and composition. The distinguished faculty includes the principal players and the other members of the Boston Symphony Orchestra, as well as leading soloists, conductors and composers of the day. The emphasis is on learning and performing under completely professional conditions.

The many resources of the Boston Symphony are at the service of the Berkshire Music Center. There are numerous studios for practice and chamber music, and extensive libraries. The Berkshire Music Center Orchestra and the Center's many other performing groups hold most of their rehearsals and concerts in the Theatre-Concert Hall, while lectures, seminars, conducting classes, vocal and choral rehearsals, composers' forums and concerts of chamber music take place in the Chamber Music Hall, in the West Barn, on the Rehearsal Stage, in the Hawthorne Cottage, and in small studios situated both on the grounds of Tanglewood, and in buildings in Lenox specially leased by the Orchestra for the summer.

Nearly one hundred keyboard instruments, available for individual practice without charge, are generously provided for the Berkshire Music Center each year by the Baldwin Piano and Organ Company, while other instruments, percussion for example, are provided by the Orchestra.

Each year the Center concentrates on a Festival of Contemporary music, thanks to the generosity and co-operation of the Fromm Music Foundation. This year marks the twentieth anniversary of the Foundation.



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Joseph Silverstein, Concertmaster and Assistant Conductor of the Boston Symphony Orchestra, is Chairman of the Faculty, and the administrative staff of the Orchestra is responsible for day-to-day organization.

This summer the musicians of the Berkshire Music Center continue not only their extensive programs of rehearsals, seminars and lectures, but also give a great number of public performances—orchestral concerts, chamber concerts, productions of music theatre, composers' forums and vocal concerts. Meanwhile, under the auspices of Boston University, young artists of high school age are taking part in programs of music, theatre and the visual arts. Details of these activities can be had from the office of the Friends of Music at Tanglewood, located near the Main Gate.

Fellowships are awarded to the majority of the members of the Berkshire Music Center, who are chosen by audition on a competitive basis. The cost of this support is enormous, and adds each year substantially to the deficit of the Boston Symphony Orchestra. Details of how you can help are printed elsewhere in the program; meanwhile, you are cordially invited to attend the concerts of the Center, and see and hear for yourself the extraordinary enthusiasm and musical caliber of Tanglewood's young musicians.



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A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed on page 37 of the program. During performances the rest rooms at the rear of the Shed are closed. With the map are directions for reaching the Massachusetts Turnpike, the New York Thruway and other main roads.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is \$2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

The sculptures situated in various locations on the Tanglewood grounds are by **Rinaldo Bigi**.

First aid is available at the Red Cross station situated near the Main Gate. In case of emergency, please contact the nearest usher.

Physicians and others expecting urgent calls are asked to leave their name and seat number with the Guide at the Main Gate booth.

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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday July 14 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

BOSTON SYMPHONY CHAMBER PLAYERS
PETER SERKIN *piano*

BEETHOVEN

Trio for piano, clarinet and cello in B flat op. 11

Allegro con brio

Adagio

Theme from Joseph Weigl's comic opera
L'amor marinaro (Pria ch'io l'impegno),
and variations: allegretto

PETER SERKIN *piano*
HAROLD WRIGHT *clarinet*
JULES ESKIN *cello*

Piano trio in E flat op. 70 no. 2

Poco sostenuto – allegro ma non troppo

Allegretto

Allegretto ma non troppo

Finale: allegro

PETER SERKIN *piano*
JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*

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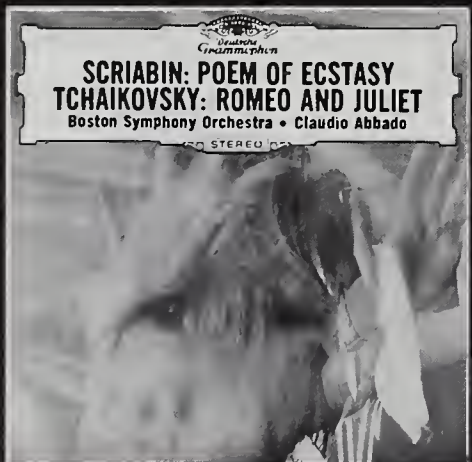
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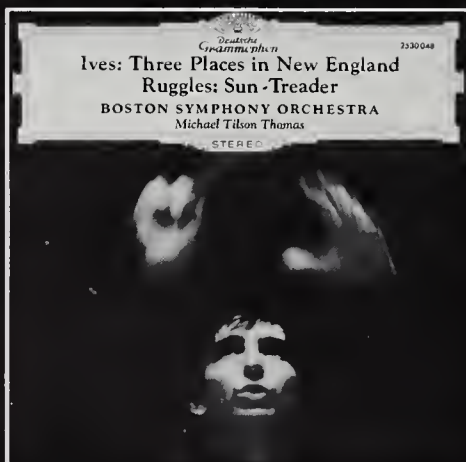
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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday July 14 1972 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WILLIAM STEINBERG *conductor*

BEETHOVEN

*Symphony no. 6 in F op. 68 'Pastoral'

Awakening of happy feelings on reaching
the countryside: allegro ma non troppo
At the brook's edge: andante molto mosso
Festive gathering of the peasants: allegro
Thunderstorm: allegro
Shepherd's song – happy and thankful
feelings after the storm: allegretto

intermission

*Symphony no. 5 in C minor op. 67

Allegro con brio
Andante con moto
Allegro
Allegro

The program notes for this evening's concert begin on page 26

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY
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The Friends of Music at Tanglewood are hundreds of people concerned with keeping beautiful music in the Berkshires. Not only do the Friends help bring famous conductors and soloists to Tanglewood for the Berkshire Festival concerts, but they also provide the critical support for the Berkshire Music Center, the Boston Symphony Orchestra's training institution for tomorrow's great musicians. Further information about becoming a Friend of Music at Tanglewood, and about Berkshire Music Center events is available from the TANGLEWOOD FRIENDS OFFICE located at the Main Gate.

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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Saturday July 15 1972 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WILLIAM STEINBERG *conductor*

BEETHOVEN

*Symphony no. 1 in C op. 21

Adagio molto – allegro con brio
Andante cantabile con moto
Menuetto: allegro molto e vivace
Finale: adagio – allegro molto vivace

intermission

*Symphony no. 9 in D minor op. 125

Allegro ma non troppo, un poco maestoso
Molto vivace – presto
Adagio molto e cantabile
Finale with soloists and chorus:
Schiller's 'Ode to joy'

JEANNINE CRADER *soprano*
JOANNA SIMON *contralto*
DEAN WILDER *tenor*
ROBERT HALE *bass*
TANGLEWOOD FESTIVAL CHORUS
John Oliver *director*

The program notes for this evening's concert begin on page 28
The text and translation of Schiller's *Ode to joy* are printed on page 30

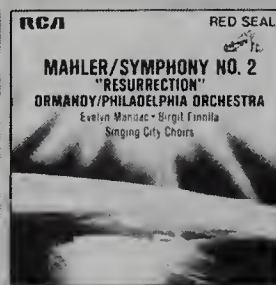
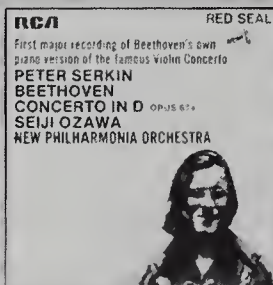
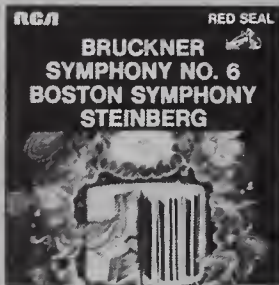
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BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

BEETHOVEN

Concerto for piano, violin and cello in C op. 56

Allegro
Largo
Rondo alla polacca

PETER SERKIN *piano*
JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*

*Symphony no. 4 in B flat op. 60

Adagio – allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

intermission

Fantasy for piano, chorus and orchestra in C minor op. 80

PETER SERKIN *piano*
TANGLEWOOD FESTIVAL CHORUS
John Oliver *director*

The program notes for this afternoon's concert begin on page 31

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Program notes for Friday July 14

by John N. Burk

LUDWIG VAN BEETHOVEN 1770-1827

Symphony no. 6 in F op. 68 'Pastoral'

Beethoven had many haunts about Vienna which, now suburbs, were then real countryside. Here, in 1808, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently. Preliminary notations have been found in the sketchbooks as early as that of the Eroica Symphony in 1803-1804, where there appeared the country dance theme in the trio of the third movement — also a premonition of the murmuring brook. Both the Fifth and Sixth symphonies were completed in the spring or early summer of 1808.

After the tension and terseness, the dramatic grandeur of the Fifth symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried.

It was with care and forethought that Beethoven wrote under the title of his Pastoral symphony: 'A recollection of country life. More the expression of feelings than painting.' Beethoven was probably moved to special precautions against the literal-minded, in that he was divulging provocative subtitles for the first and only time.



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Some have not needed the warning in a symphony where 'feelings' control every page, where the 'painting' is never more than a suggestive course to thoughts which are purely musical. Yet Beethoven's wisdom in giving this plain road sign (whatever his motive may have been for withdrawing it) is proved by the abundance of critics (early and late) who have been inclined to object to the birds, the brook, the storm, or the peasants. Those who at various times in England during the past century have tied the music to stage tableaux, sometimes with action, would have done well to pay a little attention to the composer's injunction. Beethoven had, no doubt, very definite pictures in his mind while at work upon the symphony. Charles Neate has reported a conversation on the very subject of the Pastoral symphony, in which Beethoven said: 'I have always a picture in mind while composing, and work up to it.'

He might have added (except that the evidence is plain enough in his music) that these images were always completely transmuted into the tonal realm, where, as such, they took their place in his musical scheme.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the Sixth symphony for RCA.

Symphony no. 5 in C minor op. 67

It has required the weathering of time to show the Beethoven of the Fifth symphony to be in no need of apologies, to be greater than his best champions suspected. Some of its most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E flat in the second bar, who sustained it no longer than the 'usual duration of a forte bow stroke'.

Many years later, Arthur Nikisch was taken to task for over-prolonging those particular holds. Felix Weingartner, in 1906, in his 'On the Performance of the Symphonies of Beethoven', felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used 'second theme' for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer 'motto' build upon itself to produce long and regular melodic periods. Even in its first bare statement, the 'motto' belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he 'introduced a new physiognomy into the world of music'. No music, not even the 'Eroica', had had nearly the drive and impact of this first movement.

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The *Andante con moto* (in A flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background.

The third movement (*allegro*, with outward appearance of a scherzo) begins *pianissimo* with a phrase the rhythm of which crystallizes into the principal element, in *fortissimo*. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a *pianissimo* where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant—merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

There are available two recordings of the Fifth symphony by the Boston Symphony Orchestra on the RCA label: the earlier is conducted by Charles Munch, the more recent by Erich Leinsdorf.

Program notes for Saturday July 15

by John N. Burk

LUDWIG VAN BEETHOVEN 1770-1827

Symphony no. 1 in C op. 21

Beethoven, giving his first public concert in Vienna 'for his own benefit', after making due obeisance to the past with a symphony of Mozart and airs from Haydn's 'Creation', submitted his popular septet, and one of his piano concertos, playing, of course, the solo part; he also improvised upon the pianoforte. Finally he presented to the audience his newly completed Symphony in C major. The concert was received with marked interest, and a certain amount of critical approval. Indeed the young man was not without a reputation in Vienna as a pianist with almost uncanny powers of improvisation, who had written a number of sonatas, trios, sets of variations. In the orchestral field he had not yet committed himself, save in two early cantatas (never published) and in the two piano concertos (in B flat and in C) which he had written a few years before for his own use.

The introductory Adagio molto, only twelve bars in length, seems to take its cue from Haydn, and hardly foreshadows the extended introductions of the Second, Fourth and Seventh symphonies to come. There once was learned dissension over the very first bars, because the composer chose to open in the not so alien key of F, and to lead his hearers into G major. The composer makes amends with a main theme which proclaims its tonality by hammering insistently upon its tonic. With this polarizing theme he can leap suddenly from one key to another without ambiguity. The second theme, of orthodox, contrasting, and 'feminine' character, seems as plainly designed to bring into play the alternate blending voices of the woodwinds.

The theme itself of the Andante cantabile was one of those inspirations which at once took the popular fancy. The way in which the composer begins to develop it in contrapuntal imitation could have been suggested by his recent studies with Albrechtsberger. The ready invention, the development of a fragment of rhythm or melody into fresh and charming significance, the individual treatment of the various instruments confirms what was already evident in the development of the first movement—Beethoven's orchestral voice already assured and distinct, speaking through the formal periods which he had not yet cast off.

The 'Minuet', so named, is more than the prophecy of a scherzo with its swifter tempo—*allegro molto e vivace*. Although the repeats, the trio and da capo are quite in the accepted mold of the Haydnesque minuet, the composer rides freely on divine whims of modulation and stress of some passing thought, in a way which disturbed the pedants of the year 1800. Berlioz found the scherzo 'of exquisite freshness, lightness, and grace—the one true original thing in this symphony'.

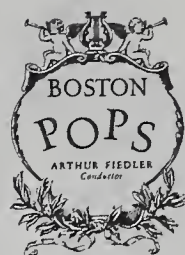
It is told of the capricious introductory five bars of the Finale, in which the first violins reveal the ascending scale of the theme bit by bit, that Türk, cautious conductor at Halle in 1809, made a practice of omitting these bars in fear that the audience would be moved to laughter. The key progressions, the swift scale passages, the typical eighteenth-century sleight of hand, allies this movement more than the others with current ways. It was the ultimate word, let us say, upon a form which had reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the First symphony for RCA.

Symphony no. 9 in D minor op. 125

The Ninth Symphony was the result of long germination. It was Beethoven's most ambitious venture, his heroic attempt to bring together the elements of his life work, to give each symphonic movement a broader and more elevated expression than ever before, to reconcile symphonic and choral writing, to mate the power of the word with the free expressiveness of his beloved instruments. In the finale he strove mightily to solve his problem. Did he actually solve it, and find the satisfactory fusion of every force at his command to carry his mighty thesis? There are those who say he did not. The score, like Schiller's lines, is a challenge, and Beethoven's challenge is an adventure rather than a solution. It is not to be judged with a scrupulous academic eye, or set up as a model. It is roughhewn, even reckless; it can sweep all before it, carry the singers over their difficulties, and carry the audience in its headlong course.

It was during his student days in Bonn that Beethoven had fastened upon Schiller's poem, and for a long time it remained a vague and unpursued notation in his sketchbooks. The heady sense of liberation in the verses must have appealed to him as they appealed to every German. They were in the spirit of the times, the spirit that had swept Europe and America, and Beethoven belonged to his time. He was no politician, nor the kind to discourse learnedly on such phrases as 'the brotherhood of man'. He was an idealist on such subjects as man, God, and the universe, but a practicing rather than a prating one, whose faith found concrete, powerful, vivid expression in tones. As Berlioz wrote of the choral finale, 'The joy is now religious, grave, and immense'. Such round and ringing phrases as 'Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!' ('Millions, myriads, rise and gather! Share this universal kiss!') have become with the power of massed voices, a provocation to stir actual millions of listeners through the years as a summons to a noble concept. That concept was never as urgent, as indispensable to the future as it is today.



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Some pedants shake their heads over the Symphony, and particularly the 'episodic' finale. Here again, Berlioz gives them the lie: 'The only answer for the critic who reproaches the composer for having violated the law of unity is—so much the worse for the law!' Beethoven was never the slave to form. Formal procedure was in his artist's nature, to be called upon as it suited his immediate purpose. The first movement is a wondrous example of development as Beethoven had evolved it, but development extended by thematic excursions and by a long coda for the simple reason that the composer had much on his heart and an inexhaustible imagination. Who would cut a single bar? The scherzo is closest to formal tradition—but again it is greatly extended, and for the same reason. The slow movement is an alternation of two sections in differing tempo and rhythm, treated on the principle of variation. The wayward Beethoven was doing what he did in his last quartets—notably the one in A minor with the adagio in the Dorian mode—reconciling two disparate sections by that magic of his own which eludes analysis.

O Freunde, nicht diese Töne,
sondern lasst uns angenehmere
anstimmen, und freudenvollere.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.

Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!

Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.

Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Wandelt, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder—überm Sternenzelt
Muss ein lieber Vater wohnen!

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Über Sternen muss er wohnen.

*Oh friends, no longer these tones of
sadness!*

*Rather sing a song of sharing and of
gladness!*

Oh Joy, we hail Thee!

*Joy, thou spark from heav'n immortal
Daughter of Elysium!*

*Drunk with fire, toward Heaven ad-
vancing
Goddess, to thy shrine we come.*

*Thy sweet magic brings together
What stern Custom spreads afar;
All mankind knows all men brothers
Where thy happy wing-beats are.*

*He whose luck has been so golden
Friend to have and friend to be,
He that's won a noble woman,
Join us in our jubilee.*

*Oh if there is any being
Who may call one heart his own
Let him join us, or else, weeping,
Steal away to weep alone.*

*Nature's milk of joy all creatures
Drink from that full breast of hers;
All things evil, all things lovely,
Rose-clad, are her followers.*

*Kisses are her gift, and vine-leaves,
Lasting friend on life's long road;
Joy the humblest worm is given,
Joy, the Seraph, dwells with God.*

*Glad as the suns that God sent flying
Down their paths of glorious space,
Brothers, now forget all sadness
Joyful run your hero's race.*

*O embrace now all you millions,
With one kiss for all the world.
Brothers, high beyond all stars
Surely dwells a loving Father.*

*Kneel before him, all you millions
Know your true Creator, man!
Seek him high beyond all stars,
High beyond all stars adore Him.*

There are available two recordings of the Ninth symphony made by the Boston Symphony Orchestra for RCA: in the earlier Charles Munch conducts and the soloists are Leontyne Price, Maureen Forrester, David Poleri and Giorgio Tozzi and the choral parts are sung by the New England Conservatory Chorus; in the more recent recording the soloists are Jane Marsh, Josephine Veasey, Placido Domingo and Sherrill Milnes; the choral parts are sung by the Chorus Pro Musica and the New England Conservatory Chorus, and Erich Leinsdorf conducts.

Program notes for Sunday July 16

by John N. Burk

LUDWIG VAN BEETHOVEN 1770-1827

Concerto for piano, violin and cello in C op. 56

The 'Triple concerto' belongs probably to the year 1804. At the time Beethoven had composed his first three symphonies and three piano concertos. In the sketchbook of 1803 is found a draft of the principal theme from the first movement. The sketchbook of 1804, which shows him to have been very much occupied with 'Leonore', has, between sketches for the 'Waldstein' sonata op. 53, and the 'Appassionata' sonata op. 54, notations for all three movements of the Triple concerto.

It is Schindler's opinion that the piano part of the Concerto was written for the Archduke Rudolph, Beethoven's high-born piano pupil, his patron and friend for years. The Archduke was sixteen at this time, and could not have been taking his lessons for very long. Dr Wilhelm Altmann notes that the piano part, save for occasional 'ticklish places', is of very moderate difficulty as compared to the other two solo parts. He conjectures that the composer measured his writing to his pupil's abilities — also that the Archduke reserved the work at first for his own private uses. At any rate the first performance of the Concerto of which there is any record was at a benefit concert in the Augartensaal, Vienna, in May 1807. (The Concerto was published in that year.) Thayer states that it was not performed again while Beethoven lived. A performance is on record in Vienna during 1830.

'The Concerto is interesting,' wrote Lawrence Gilman, 'aside from its intrinsic musical quality, as an early nineteenth-century exfoliation of the concerto grosso of the Bach period.'

'The first movement runs true to the concerto form of its day, with the double exposition, first by the orchestra, then for the solo instruments. The chief theme of the movement (Allegro, C major, 4/4) is exhibited by the cellos and basses alone; the second theme (G major) by the first violins against a triplet figure for violas and cellos. In the second exposition (for the solo players), the main subject is entrusted to the cello. The solo violin enters nine measures later, and soon the piano has its turn at the principal theme, *dolce*. The development section is extensive, and there is a long coda.'

'The slow movement is a Largo in A flat major, 3/8. The solo cello begins the tale, *molto cantabile* (after three introductory measures for the strings, with the violins muted). Then the clarinets and bassoons take it up, while the piano embroiders the melody with flowing arabesques, and the solo strings, following, add their voices. This movement leads directly into the Finale:

'Rondo alla Polacca (C major, 3/4): The chief theme is played by the cello, with string accompaniment, then by the violin. The Polacca rhythm is craftily established, used with fascinating effect, and craftily abandoned. The coda begins in 2/4 time, Allegro; but the first tempo is restored, with a reminiscence of the Polacca.'

Symphony no. 4 in B flat op. 60

It has been noted that in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his defiances, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the 'masculine' and the 'feminine' in his scores of this period. For the years 1804-1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the years which produced the *Eroica* and C minor symphonies, and the *Appassionata* sonata on the one hand; on the other, the Fourth symphony and the Fourth piano concerto, not to mention *Fidelio* and

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ensemble of the Boston Symphony
Orchestra

August 8 8.30pm Theatre

SPECIAL CONCERT HONORING THE 20th ANNIVERSARY OF THE FROMM MUSIC FOUNDATION

BERIO Circles

CARTER Double concerto

SCHULLER new work*

MADERNA new work*

August 9 8.30pm Theatre

CHAMBER MUSIC CONCERT

program to include the world première
of *Paracas*, for 3 instrumental groups,
by Celso Garrido-Lecca**

August 10 8.30 Theatre

BERKSHIRE MUSIC CENTER ORCHESTRA

BRUNO MADERNA conductor

program to include the world première
of a new work by Fred Lerdahl**

* commissioned by the Fromm Music Foundation
in celebration of its 20th anniversary

** commissioned by the Berkshire Music Center
in co-operation with the Fromm Music
Foundation

the three Rasumovsky quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor symphony in 1805, to set them aside, and devote himself, in 1806, to the gentler contours of the Symphony in B flat, which, completed in that year, thus became the fourth in number.

Robert Schumann compared this Symphony to a 'Greek maiden between two Norse giants'. The Fourth, overshadowed by the more imposing stature of the *Eroica* and the Fifth, has not lacked champions. 'The character of this score,' wrote Berlioz, 'is generally lively, nimble, joyous, or of a heavenly sweetness.' Thayer, who bestowed his adjectives guardedly, singled out the 'placid and serene Fourth symphony—the most perfect in form of them all'; and Sir George Grove, a more demonstrative enthusiast, found in it something 'extraordinarily *entrainant*—a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty.'

The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He has simply (but incontrovertibly) fixed the year, inscribing at the top of his manuscript score: '*Sinfonia 4ta 1806 — L. v. Bthvn.*'

It was probably early in May of 1806 that Beethoven took a post chaise from Vienna to visit his friends the Brunswicks at their ancestral estate in Martonvásár, Hungary. There he found Count Franz von Brunswick, and the Count's sisters Therese and Josephine (then a widow of twenty-six), and the younger Karoline. Therese and Josephine ('Tesi' and 'Pepi') seem to have had the composer's more interested attention. Therese, who always held his warm regard, was once championed as the 'immortal beloved', and it was even supposed that she and Beethoven became engaged in this summer and that the Adagio of the Fourth symphony was his musical declaration. Unfortunately for the romancers, the book by Mariam Tenger upon which they had reached their conclusions, has been quite discredited. The diaries of Therese, since examined, clearly show that she held Beethoven in high and friendly esteem—nothing more. Pepi, on the other hand, is mentioned by Therese as being interested in Beethoven to the danger point, and has recently been put forward as the mysterious beloved. This summer infatuation may have had a single lasting effect—the agreeable one of stimulating music. Romain Rolland, who made more of the affair with Therese von Brunswick than these subsequent discoveries justify, yet came to the still plausible conclusion that the Fourth symphony was the direct outcome of Beethoven's stay at Martonvásár, 'a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life.'

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf, has recorded the Fourth symphony for RCA.

Fantasy for piano, chorus and orchestra in C minor op. 80

One of the strangest concerts in musical history was given in Vienna on December 22 1808. Never has such an assemblage of great music had first performance with such indifferent results. The concert was given by Beethoven in the Theater-an-der-Wien, and the program was announced as music 'entirely new and not yet heard in public'. The new music consisted of the *Pastoral* and C minor symphonies (their numbers reversed on the printed program), the Fourth Piano concerto with the composer as soloist, the concert aria *Ah! perfido*, movements from the C major Mass (labelled 'hymns' and sung in German to circumvent Sunday regulations about church music) and, to conclude, a Fantasia written for the occasion, and designed as a 'Finale' with a 'Schlusschor' to utilize all the performing forces in a grand climax.

Needless to say, all this music, unfamiliar to performers and audience, was too much for sufficient presentation and absorption in one evening. By the time the chorale finale had ended, four hours had passed. Its effect was not helped by a breakdown and a fresh start. Trouble had beset the overambitious project from the beginning. There was a great deal too much to prepare. The players were inadequate and no doubt considerably mystified. When Beethoven rehearsed them he became so impatient, and consequently so outspoken, that the musicians would not continue unless he remained in another room, where they would be spared his criticisms.

The accumulation of great scores completed in the three years previous bespeaks the lack of opportunity for public orchestral performance in Vienna at that time. The Fantasy, unlike the two symphonies and the concerto, was a hasty concoction, played from parts barely completed. The text of the chorus was probably written while the first part of the score was in progress. Czerny named Christian Kuffner as the poet, but this is doubted—the verses were never found among his collected works later published.

The theme itself was not new. Beethoven had used it for a song some thirteen years before, to be published posthumously—*Gegenliebe*. In that song the simple diatonic melody is simply developed. Not only does the theme have a general resemblance to the famous choral theme of the Ninth symphony, to be composed many years later—its treatment unmistakably predicts in several places another variation movement—the finale of the more famous symphony. The Fantasy necessarily acquires its title in that it traverses an improvisatory piano solo, a set of variations in varying tempi for orchestra with piano increasingly in the style of a piano concerto and at last a choral proclamation with alternate vocal solo parts. Since the adagio introduction for piano solo, consisting of broad chords and arpeggios, does not appear in the original parts, it may have been extemporized at the concert itself. The orchestra enters softly, alternates with the piano, and at length yields to the soloist's prerogative. A variation in march tempo suggests the *Alla marcia* of the Ninth symphony, as do the mounting chords at the climax of the verse—*und der Cherub steht vor Gott*—before the *Alla marcia*.

The text lauds the harmony of tones as a bringer of peace, of joy in spiritual strength, of God's blessing.

Schmeichelnd hold und lieblich klingen
Unsers Lebens Harmonien,
Und dem Schönheitssinn entspringen
Blumen sich, die ewig Blüh'n.

Fried' und Freude gleiten freundlich
Wie der Wellen Wechselspiel;
Was sich drängte rau und feindlich,
Ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
Und des Wortes Weihe spricht,
Muss sich Herrliches gestalten,
Nacht und Stürme werden Licht,

Äuss're Ruhe, inn're Wonne
Herrschen für den Glücklichen,
Doch der Künste Frühlingssonne
Lässt aus beiden Licht entstehn.

Grosses, das in's Herz gedrungen,
Blüht dann neu and schön empor;
Hat ein Geist sich aufgeschwungen,
Hall't ihm stets ein Geisterchor.

Nehmt denn hin, ihr schönen Sellen,
Froh die Gabe schöner Kunst;
Wenn sich Lieb' und Kraft vermählen
Lohnt den Menschen Göttergunst.

*Flattering fair and lovely, sound
The harmonies of our earthly life;
From the sense of beauty spring
Blossoms that forever bloom.*

*Peace and joy glide clasped in love
Like waves in their interplay;
All that strove rough and hostile
Into exaltation is ordered.*

*When speaks the magic sway of tones
And the word's bright sacred fire,
Glorious things must then take shape,
Night and storms resolve in light.*

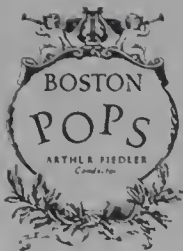
*Calm without, ecstasy within
Govern for the blessed man,
And the arts' warm vernal sun
Makes them both break into light.*

*Great thought that has pierced the heart
Blooms forth new and fair;
The spirit that has soared on high
Hears a welcoming spirit choir.*

*Take then gaily, noble souls,
All the gifts of noble art,
For when love and strength are paired
God's favor will be man's reward.*

Translation by Arthur Loesser





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WITH ROBERTA PETERS**

August 8
CHET ATKINS

August 15
LILIT GAMPEL

August 22
BOSTON BALLET

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CHARLIE BYRD

September 5
STEVE ALLEN

September 12
**LERNER & LOEWE
EVENING**

September 19
**OLD TIMERS' NIGHT—
YOUR FATHER'S MUSTACHE**

EVENING AT POPS will be broadcast nationally by the Public Broadcasting Service at least twice weekly (Tuesdays at 8:30 & Sundays at 10:00). Check in the local press for the correct times for your area. In Boston EVENING AT POPS will also be shown at 8:30 on Fridays.

THE CONDUCTORS

WILLIAM STEINBERG was born in Cologne. Graduating from the Conservatory of his native city in 1920, he became assistant to Otto Klemperer at the Cologne Opera. Soon afterwards he was appointed one of the company's principal conductors. He was engaged as first conductor of the German Theatre at Prague in 1925, becoming Opera director two years later. In 1929 he was invited to Frankfurt as music director of the Opera and of the famous Museum-concerts. There he conducted many contemporary operas for the first time, one of which was Berg's *Wozzeck*; he also directed the world premières of Weill's *Mahagonny*, Schoenberg's *Von Heute auf Morgen* and George Antheil's *Transatlantic*. During this period he was a regular guest conductor of the Berlin State Opera.

The Nazis dismissed Mr Steinberg from his posts in 1933, and he then founded the Jewish Culture League in Frankfurt, and under its auspices conducted concerts and opera for Jewish audiences. He later did similar work for the Jewish community in Berlin. He left Germany in 1936. He was co-founder with Bronislav Huberman of the Palestine Orchestra (now the Israel Philharmonic), becoming its first conductor after the inaugural concert, which was directed in December 1936 by Arturo Toscanini. Mr Steinberg came to the United States in 1938, at Toscanini's invitation, to assist in the formation and training of the NBC Symphony Orchestra. During his time as Associate Conductor of the NBC Symphony Mr Steinberg appeared as a guest conductor from coast to coast both with the major symphony orchestras and with the San Francisco Opera. He became music director of the Buffalo Philharmonic in 1945, and seven years later was engaged as Music Director of the Pittsburgh Symphony, with whom he now has a lifetime contract.

Between 1958 and 1960 Mr Steinberg traveled regularly between Pittsburgh and London, while he served as music director of the London Philharmonic Orchestra. In the 1964-1965 season he appeared as guest conductor with the Metropolitan Opera in New York. The Orchestra in Pittsburgh has become

under his direction one of the foremost in the country. In 1964 he and the orchestra made a three-month tour of Europe and the Near East under the auspices of the State Department's office of Cultural Presentations, a journey covering 25,000 miles in fourteen countries and including 50 concerts.

Later in 1964 Mr Steinberg became principal guest conductor of the New York Philharmonic, and directed concerts for twelve weeks during several winter seasons. In the summer of 1965 he conducted the Orchestra during the first week of its free concerts in the parks of New York City. The performance of Beethoven's Ninth symphony in Central Park, which opened the series, attracted an audience of more than 75,000. Mr Steinberg has also had extensive engagements in Europe, and during the summer of 1967 he conducted many of the concerts given during its tour of the United States by the Israel Philharmonic, the orchestra with which he had been so closely associated thirty years earlier.

This weekend marks William Steinberg's final appearances as Music Director of the Boston Symphony Orchestra. During his tenure the Orchestra has continued its steady progress as one of the foremost musical organizations of the world. He has led concerts not only in Boston, New York, here at Tanglewood, and in many other American cities, but also in the musical centers of England, Germany, Austria, Italy, Spain and France. His recordings with the Orchestra on the Deutsche Grammophon and RCA labels, together with telecast and broadcast performances under his leadership, have reached millions all over the world. Mr Steinberg has introduced important classical and contemporary works to Boston audiences, and has conducted the world première of *Museum piece* by Gunther Schuller as well as several American premières, including Einem's Violin concerto. In the final program book of the 1971-1972 winter season, Talcott M. Banks, President of the Trustees, wrote: 'The Trustees wish to acknowledge with gratitude and honor the contribution which this distinguished and deeply respected artist has made to the accomplishments and history of the Boston Symphony Orchestra.'

COMING EVENTS AT TANGLEWOOD

Details of next week's concerts by the Boston Symphony Orchestra, and of the Berkshire Music Center events open to the public, are included on a special information sheet, which is available at the entrances to the Tanglewood grounds.

SEIJI OZAWA, Artistic Director of the Berkshire Festival, and Music Director of the San Francisco Symphony, made his first appearance with the Boston Symphony here at Tanglewood during the summer of 1964. He has appeared with the Orchestra on many occasions since. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music in Tokyo, where he won first prizes in composition and conducting. He went to Europe in 1959 and won the first prize at the International Competition of conductors at Besançon; one of the judges was Charles Munch, who invited him to Tanglewood to be a conducting student. The following year Seiji Ozawa received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. Appointed one of the New York Philharmonic's assistant conductors in 1961, he directed the orchestra in several concerts. The same summer he conducted twenty-five concerts in Japan with the NHK and Japanese Philharmonic Orchestras.

Since that time he has appeared extensively in Europe and America with many of the greatest orchestras, among them the London Symphony, the Concertgebouw, the Vienna Symphony, the Vienna State Opera, the Philadelphia, Chicago Symphony, San Francisco Symphony and Pittsburgh Symphony Orchestras.

At the end of the 1968-1969 season Seiji Ozawa resigned his post as Music Director of the Toronto Symphony, and devoted the following season to guest conducting. During the summer of 1969 he conducted opera for the first time, *Così fan tutte* at Salzburg, and was principal guest conductor of the Ravinia Festival. He opened the 1969-1970 season of the New York Philharmonic, and later was guest conductor with L'Orchestre de Paris, the Philadelphia and Cleveland Orchestras, and the Berlin Philharmonic.

Seiji Ozawa becomes Music Adviser of the Boston Symphony this coming fall, and Music Director of the Orchestra at the beginning of the 1973-1974 season. He has made many recordings for the RCA and Angel labels, which include performances by the Boston Symphony Orchestra of Stravinsky's *Firebird* and *Petrushka* suites, and of Orff's *Carmina Burana*.

THE SOLOISTS

PETER SERKIN, who made his debut with the Boston Symphony two summers ago in a performance of Schoenberg's Piano concerto, is in his mid-twenties. He has already appeared with major symphony orchestras, given many recitals and chamber music concerts, and has made several recordings. He made his first public appearance at the age of twelve at the Marlboro Music Festival, with Alexander Schneider conducting, and made his debut in New York soon afterwards. In the years since he has been active both in this country and abroad, appearing with such distinguished ensembles as the English Chamber Orchestra, the Cleveland and Philadelphia Orchestras, and the Chicago, Toronto and San Francisco Symphonies. He has played concerts of chamber music with the Budapest, Guarneri and Galimir String Quartets, and at the Casals Festivals in Prades and Puerto Rico. Peter Serkin's recordings on the RCA, Columbia and Vanguard labels show his versatility, and his interest in rarely-heard music.

HAROLD WRIGHT, principal clarinet of the Boston Symphony Orchestra, was born and brought up in Wayne, Pennsylvania. He started to play the clarinet at the age of twelve, and later studied at the Curtis Institute in Philadelphia, where his teacher was Ralph McLane. He played with the Houston and Dallas Symphonies before his appointment to the principal clarinet chair of the Washington National Symphony. For five years he took part in the Casals Festivals, and played at the Marlboro Festival for eighteen. In past years he has made many recordings, including albums of the Brahms sonatas, Copland's Sextet, Mozart's Clarinet quintet, and, with Rudolf Serkin and Benita Valente, Schubert's *Shepherd on the rock*. His chamber music activities have included appearances with the world's leading quartets, the Galimir, Guarneri, Juilliard and Budapest among them. He has toured on several occasions to Europe and South America both with the National Symphony and the Marlboro Festival players. Harold Wright is a member of the Boston Symphony Chamber Players, with whom he has recorded for Deutsche Grammophon. During his career he has taught privately and at the Catholic University of America in Washington.

JULES ESKIN, principal cello of the Boston Symphony Orchestra, came to Boston in 1964 from the Cleveland Orchestra, where he held the same chair. He was born in Philadelphia and studied at the Curtis Institute with Leonard Rose. His other teachers were Gregor Piatigorsky and Janos Starker. He won the Naumberg Foundation award in 1954 and made his debut at Town Hall, New York, the same year under the Foundation's auspices. He joined the Dallas Symphony and was later first cellist of the New York City Opera and Ballet Orchestra.

Jules Eskin is on the faculty of the Berkshire Music Center and is a member of the Boston Symphony Chamber Players, with whom he has traveled on their national and international tours. He has played several concertos with the Orchestra, including the Brahms Double, the Beethoven Triple, the Haydn C major, the Dvořák, and the Schumann. He played the solo cello part in Haydn's *Sinfonia concertante* with the Orchestra at Tanglewood in the summer of 1969 and was soloist with the Berkshire Music Center Orchestra in a performance of Tchaikovsky's *Rococo variations*. With the Boston Symphony Chamber Players, he has made many recordings for Deutsche Grammophon and RCA.

JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, and Assistant conductor since the beginning of the 1971-1972 season, joined the Orchestra in 1955. He was then, at the age of twenty-three, the youngest member. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, in 1969 a tour to the Virgin Islands and Florida. During past seasons he has performed many concertos with the Orchestra, and has recorded those by Bartók and Stravinsky for RCA.

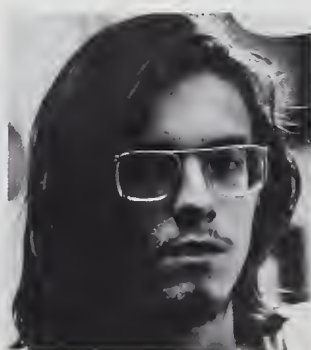
WILLIAM
STEINBERG



SEIJI
OZAWA



PETER
SERKIN



HAROLD
WRIGHT



JULES
ESKIN



John A. Wolters

He is violinist of the Boston Symphony String Trio and first violinist of the Boston Symphony String Quartet, and as violinist of the Boston Symphony Chamber Players Joseph Silverstein has made many recordings of chamber music both for RCA and Deutsche Grammophon. Chairman of the Faculty of the Berkshire Music Center at Tanglewood, he also teaches privately. In 1970 he received an honorary Doctorate of Music from Tufts University. During the 1969-1970 season he made his debut as conductor with the Boston Symphony and Boston Pops Orchestras.

JEANNINE CRADER, who sings with the Boston Symphony for the first time this weekend, made her operatic debut in San Francisco. After winning the local opera auditions, she was invited to sign a contract with the San Francisco Opera. After several seasons, during which she also sang recitals and with orchestras, she went to Europe for three years. On her return to the United States, she toured for three more with the Metropolitan Opera Studio. She made her New York City Opera debut in 1964 as Donna Elvira in *Don Giovanni*. Since that time she has appeared with opera companies in North America and farther afield, in cities which include Fort Worth, Portland, Aspen, Toronto, Honolulu, Baltimore, Memphis, Cincinnati, St Paul, New Orleans, Hartford, Boston, Milan and Santiago. Among her many roles are Tosca, Florinda in *Don Rodrigo*, Ariadne in *Ariadne auf Naxos*, Desdemona in *Otello*, Turandot, the Marschallin in *Der Rosenkavalier*, Violetta in *La traviata*, Magda Sorel in *The consul*, and Leonore in *Fidelio*. During recent seasons Jeannine Crader has sung Tosca with the San Francisco Opera, a role she has repeated since in Portland, has been soloist with the Springfield Symphony in Britten's *War requiem*, and earlier this year was soloist in the world première of Yardumian's *Story of Abraham*.

JOANNA SIMON, who has appeared with the Orchestra in recent seasons here at Tanglewood, in Boston, and New York, is an artist of many talents. As a child she trained as a pianist, then began to study for an acting career, spending three seasons in summer stock. Finally she started serious vocal studies, and joined the International Opera Studio in Zürich. In 1962 she

made her debut with the New York City Opera as Cherubino in Mozart's *Figaro*.

Since that time she has appeared regularly with the New York City Opera, making a particular success in the world première of Ginastera's *Bommarzo*, and has been a guest with the Bordeaux Opera in the title role of *Carmen*, a performance she repeated with the Israel Philharmonic in Tel-Aviv and on tour in Israel. With the American National Opera Company Joanna Simon performed the role of Countess Geschwitz in Berg's *Lulu*, with the New York Philharmonic she has sung Brangäne in *Tristan und Isolde*, and with the New York Chamber Soloists the title role in Purcell's *Dido and Aeneas*. She has appeared with the major American symphony orchestras and at many summer festivals, is a frequent guest on national television talk shows, and has made several recordings on the Command and Columbia labels.

DEAN WILDER, who is at present a member of the voice faculties of the New England Conservatory and of Boston University, won his bachelor's degree from Cascade College in Portland, Oregon. He came to the New England Conservatory to take his master's degree, then continued graduate work at Stanford and Northwestern Universities. He made advanced opera and lieder study with Hertha Klust at the Deutsche Oper, Berlin, with Boris Goldovsky at the Goldovsky Opera Theatre, with Arthur Schoep at the Denver Lyric Opera, and with Frederic Popper at the NBC Opera. In 1964 Dean Wilder was awarded the Petri Foundation Fellowship for European study, and the following year was selected as one of the 'Outstanding Young Men of America'. In recent seasons he has appeared with many orchestras and choruses, among them the National Symphony, the Rhode Island Symphony, the Portland (Oregon) Symphony, the Cambridge Festival and Bach Society Orchestras, and with the Framingham Choral Society, the Harvard University Choir and the MIT Choral Society. He has also given more than 600 joint concerts with Robert Hale. Dean Wilder appeared for the first time with the Boston Symphony earlier this year in performances of the second act of *Tristan und Isolde*, taking the role of Melot.

ROBERT HALE, a native of Texas, is leading baritone of the New York City Opera. During recent seasons he has sung many major roles with the Company, in, among other operas, *Lucia di Lammermoor*, *The barber of Seville*, *Faust*, *Pelléas et Mélisande*, *The crucible*, *Der Rosenkavalier*, *Don Giovanni*, *The magic flute*, *Rigoletto*, *Carmen*, and in the acclaimed production of Handel's *Julius Caesar*. He also has a busy career on the concert platform, and has appeared as soloist with many of the leading American orchestras, including the Symphonies of Cincinnati, Chicago, Pittsburgh and Milwaukee, and with the Philadelphia Orchestra. In 1971 he was a guest at the Cincinnati May Festival, at the Ravinia Festival, and at the Wolf Trap Farm concerts. He has also appeared on nationwide television as soloist with the Minneapolis Orchestra at a United Nations Human Rights Day concert. Robert Hale made his debut with the Boston Symphony at Tanglewood last summer, and sang again with the Orchestra on several occasions during the past winter season, most recently in a program of music by Wagner. He sang in the Berkshire Festival performance of Haydn's *The seasons* two weeks ago.

THE CHORUS

The TANGLEWOOD FESTIVAL CHORUS, sponsored jointly by the Boston Symphony Orchestra and Boston University, was formed in 1970 under the direction of John Oliver, director of choral activities for Tanglewood. Members come from the Greater Boston area. They made their debut in Spring 1970 in Symphony Hall when they took part in a performance of Beethoven's Ninth symphony, conducted by Leonard Bernstein. During the past two summers the Chorus has sung in performances of Bernstein's *Chichester psalms*, Mozart's *Requiem* and *Così fan tutte*, Mahler's Symphony no. 2, Beethoven's Ninth symphony and *Missa solemnis*, Berlioz's *Requiem* and *La damnation de Faust*, Bach's *Magnificat*, Monteverdi's *Vespers* and Schubert's Mass in G.

John Oliver, a member of the faculty of MIT, is also director of the MIT Glee Club and Choral Society and of the Framingham Choral Society. During the past year he was a member of the faculty and director of the chorus at Boston University.

JOSEPH
SILVERSTEIN



John A. Wolters

JEANNINE
CRADER



JOANNA
SIMON



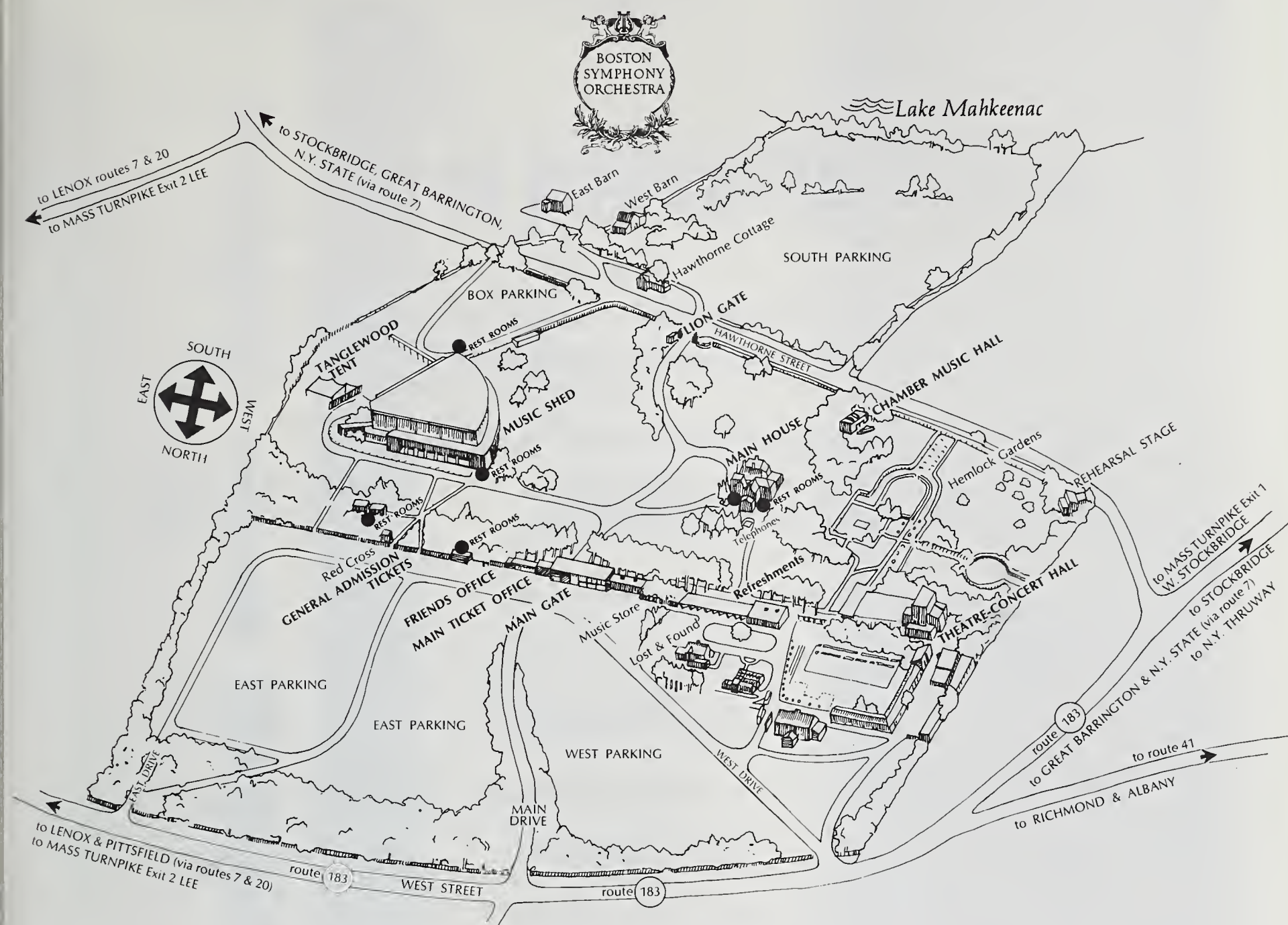
DEAN
WILDER



ROBERT
HALE



TANGLEWOOD LENOX MASSACHUSETTS



LEAVING TANGLEWOOD

At the end of each Boston Symphony Orchestra concert, route 183 (West Street) is one way (two lanes) eastbound from the Tanglewood East Drive to Lenox. Visitors leaving the parking lots by the Main Drive and West Drive may turn right or left. By turning left from the Main or West Drive the motorist can reach route 41, the Massachusetts Turnpike (Exit 1), the New York Thruway, or points south. Traffic leaving the South and Box parking areas may go in either direction on Hawthorne Street. The Lenox, Stockbridge and State Police, and the Tanglewood parking attendants will give every help to visitors who follow these directions.

The Berkshire Festival Program is published by the Boston Symphony Orchestra Inc., Symphony Hall, Boston, Massachusetts 02115, and Tanglewood, Lenox, Massachusetts 01240.

The advertising representatives are MediaRep Center Inc., 1425 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 482-5233. Inquiries for advertising space should be addressed to Mr William Dore of MediaRep Center.

DAYS IN THE ARTS

is a program of the Boston Symphony Orchestra designed to introduce Boston Public School children to the arts by using the cultural resources of Tanglewood and Berkshire County. Thirty fifth- and sixth-graders come each week to spend four days meeting with professionals and students and attending various performances on the Tanglewood grounds. The children also enjoy the natural resources of the Berkshires through swimming, hiking, and visiting the Pleasant Valley Sanctuary, but the emphasis is on the arts.

The program is made possible by a grant from the Frederick J. Kennedy Memorial Foundation and by the cooperation of the artists and artists-in-training who volunteer their time and talent. Members of the Boston Symphony Orchestra and students of the Berkshire Music Center demonstrate their instruments, student dancers from Jacob's Pillow give a special introductory workshop, young actors give an extensive tour of the Williamstown Theatre, and five full-time counselors integrate their talents in art, music and photography.

Days in the Arts is an attempt to give the children who take part a pleasant initiation into the world of music, dance and drama. It is through the arts that a child can build a bridge from his imagination to reality. If he learns to cross that bridge with ease, perhaps the beauty he creates in the imaginary world will remain in the real world he helps to create when he is an adult.

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SEIJI OZAWA Music Adviser

COLIN DAVIS & MICHAEL TILSON THOMAS
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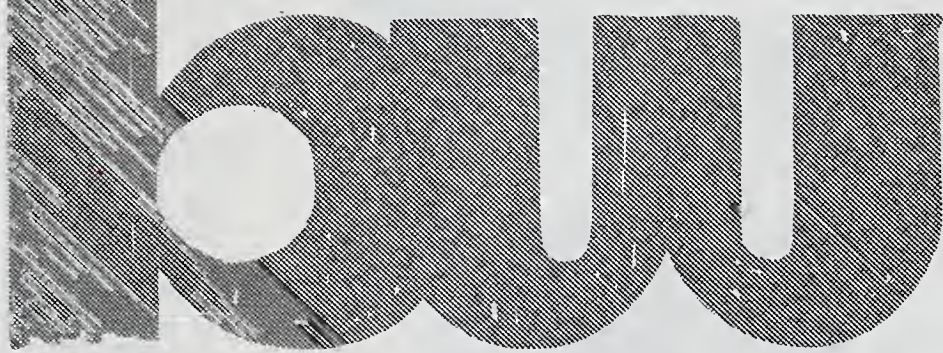
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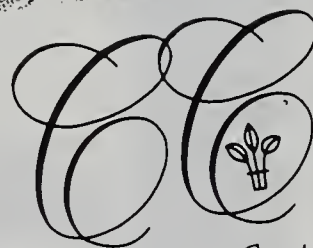
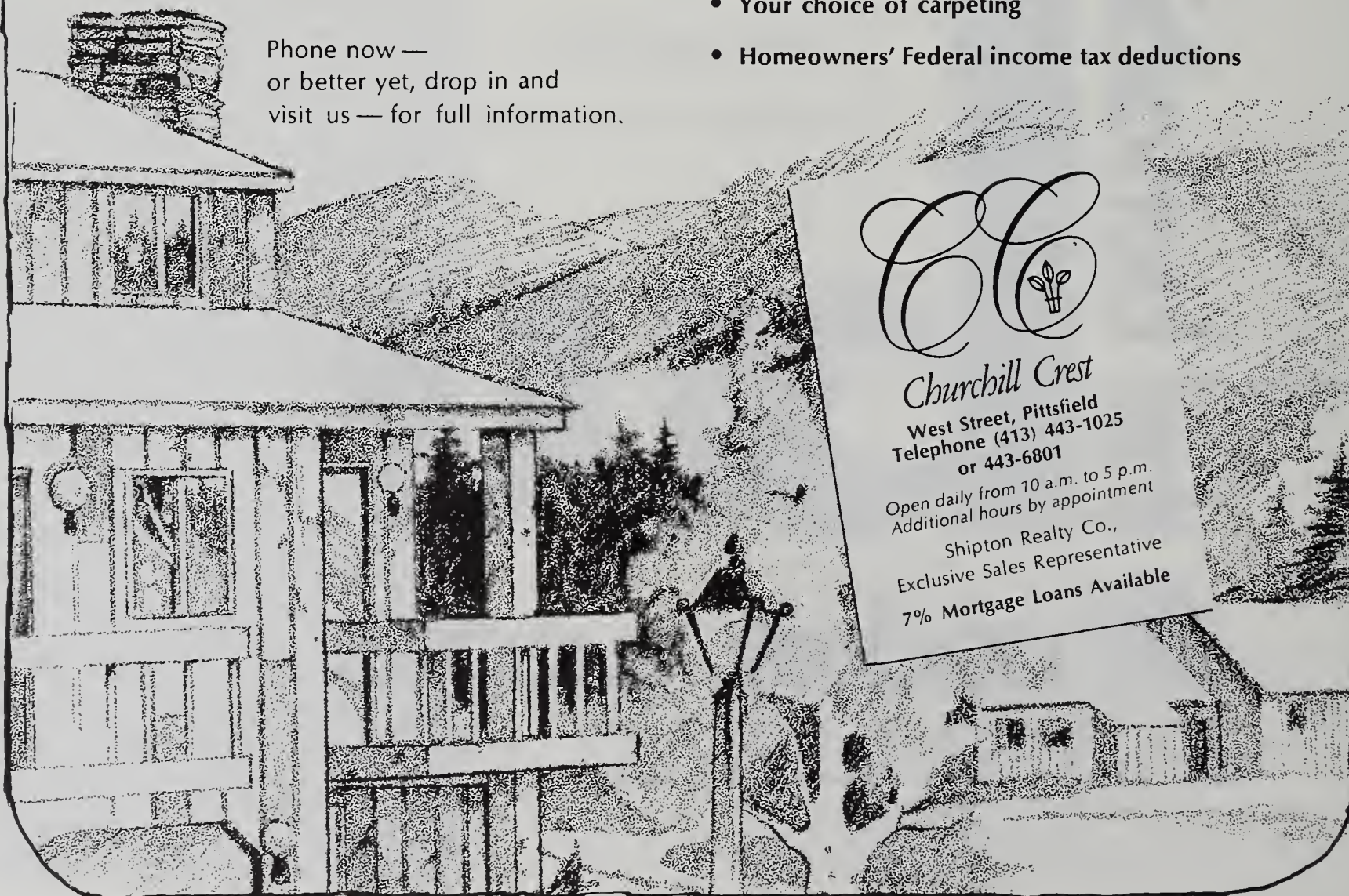
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concertmaster
Charles Munch chair
Alfred Krips
Max Hobart
Roland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Stanley Benson
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Darlene Gray
Ronald Wilkison
Harvey Seigel

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
Joel Moerschel
Jonathan Miller

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

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Harold Wright
Pasquale Cardillo
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E♭ clarinet

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Matthew Ruggiero

contra bassoon

Richard Plaster

horns

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Charles Yancich
Harry Shapiro
David Ohanian
Ralph Pottle

trumpets

Armando Ghitalla
Roger Voisin
André Come
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trombones

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tuba

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THE BOSTON SYMPHONY ORCHESTRA

Henry Lee Higginson, soldier, philanthropist and amateur musician, dreamed many years of founding a great and permanent orchestra in his home town of Boston. When at last his dreams approached reality, in the spring of 1881, he committed to paper a statement which described his purposes and intentions. He explored many specifics, among them the engagement of conductor and players, 'reserving to myself the right to all their time needed for rehearsals and for concerts, and allowing them to give lessons when they had time'. He planned 'to give in Boston as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music'. Prices of admission were to be kept 'low always'. The conductor's charge was to 'select the musicians when new men are needed, select the programmes, . . . conduct all the rehearsals and concerts . . . and generally be held responsible for the proper production of all his performances'. Administrative help and a librarian were also to be engaged.

The initial number of the players was to be 70, and in addition to concerts there were to be public rehearsals. As for the orchestra's financial structure, of the estimated annual cost of \$115,000 Major Higginson reckoned to provide himself for the deficit of \$50,000. He continued: 'One more thing should come from this scheme, namely, a good honest school of musicians. Of course it would cost us some money, which would be well spent.'

The inaugural concert took place on October 22 1881. The correspondent of the *Boston Daily Evening Traveller* wrote two days later: 'Music Hall was the scene of a large and brilliant gathering on Saturday evening at the opening concert of the Boston Symphony

Orchestra under the direction of Mr Georg Henschel. We find it necessary only to refer to the princely munificence of Mr Higginson, who instituted the course, and to whose efforts alone more credit is due for the best interests of music than all the "close corporation societies" ever organized in this city. The selection of Mr Georg Henschel as director of the orchestra is an evidence of the founder's astuteness and sound common sense, for although the announcement raised some criticisms which are far from complimentary, the results attained [Saturday] evening under that gentleman's baton amply and doubly proved the wisdom of the choice, for there has not been a leader in our musical circles during recent years who has succeeded in imparting so much of his own musicianly qualities and magnetism as did Mr Henschel on Saturday evening . . .'

Tickets for the season had gone on sale about six weeks earlier, and by six o'clock on the morning of first booking, there was a line of seventy-five people outside the Box Office, some of whom had waited all night. By the end of the season concerts were sold out, and ticket scalpers had already started operations. Mr Higginson wrote a letter to the press, which was published on March 21 1882: 'When last spring the general scheme for the concerts of the Boston Symphony Orchestra was put forth, the grave doubt in my mind was whether they were wanted. This doubt has been dispelled by a most kindly and courteous public, and therefore the scheme will stand.'

Symphony concerts continued to be held in the old Music Hall for nearly twenty years, until Symphony Hall was opened in 1900. The new building was immediately acclaimed as one of the world's most acoustically perfect concert rooms. Georg Henschel was



HENRY LEE HIGGINSON



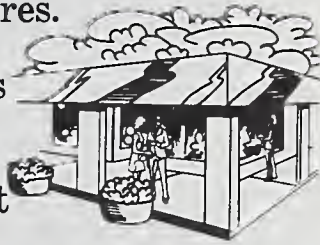
GEORG HENSCHEL



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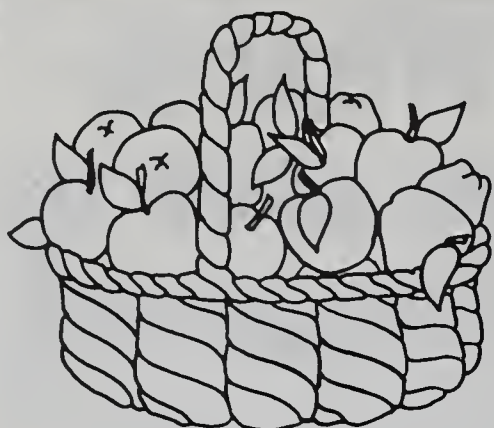
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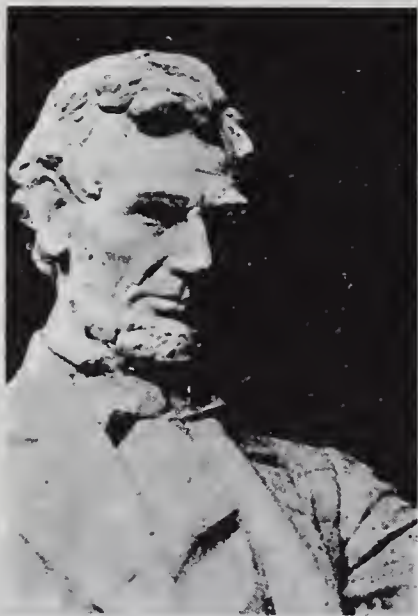
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succeeded by Wilhelm Gericke, Arthur Nikisch, Emil Paur, and the legendary Karl Muck, all of them German-born.

Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first 'Promenade concert', to fulfill Mr Higginson's wish to give Boston 'concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades'—a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition.

The character of the Boston Symphony was greatly changed in 1918. The vicious anti-German feeling then prevalent resulted in the internment and later dismissal of Dr Muck. Several of the German players also found their contracts terminated at the same time. Mr Higginson, then in his eighties, felt the burden of maintaining the Orchestra by himself was now too heavy, and entrusted the Orchestra to a Board of Trustees. Henri Rabaud was engaged as Conductor, to be succeeded the following season by Pierre Monteux.

During Monteux's first year with the Orchestra, there was a serious crisis. The Boston Symphony at that time was the only major orchestra whose members did not belong to the Musicians Union. This was a policy strictly upheld by Mr Higginson, who had always believed it to be solely the responsibility of the Conductor to choose the Orchestra's personnel. But the players were restive, and many wanted Union support to fight for higher salaries. There came a Saturday evening when about a third of the Orchestra refused to play the scheduled concert, and Monteux was forced to change his program minutes before the concert was due to start. The Trustees meanwhile refused to accede to the players' demands.

The Boston Symphony was left short of about thirty members. Monteux, demonstrating characteristic resource, tact and enterprise, first called on the Orchestra's pensioners, several of whom responded to his appeal, then held auditions to fill the remaining vacancies. Two present members of the Orchestra, the violinists Rolland Tapley and Clarence Knudsen, were among the young Americans engaged. During the following seasons Monteux rebuilt the Orchestra into a great ensemble. In 1924 Bostonians gave him a grateful farewell, realising that he had once more given the city an orchestra that ranked with the world's finest. It was not until 1942 that the conductor and players of the Boston Symphony finally joined the Musicians Union.

The Koussevitzky era began in 1924. His extraordinary musicianship, electric personality, and catholic taste proved so enduring that he served an unprecedented term of twenty-five years. There were many striking moves towards expansion: recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. In 1929 the free Esplanade Concerts on the Charles River were inaugurated by Arthur Fiedler, who had been a member of the Orchestra since 1915, and who became the following year the eighteenth Conductor of the Boston Pops, a post he continues to hold today. In 1936 Koussevitzky led the Orchestra in their first concerts here in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood.

Henry Lee Higginson's dream of 'a good honest school for musicians' was passionately shared by Serge Koussevitzky. In 1940 the dream was realized when the Orchestra founded the Berkshire Music Center at Tanglewood. This summer academy for young artists was and remains unique, and its influence has been felt on music through-



PIERRE MONTEUX



SERGE KOUSSEVITZKY



CHARLES MUNCH

out the world. (An article about the Center is printed elsewhere in the book.)

In 1949 Koussevitzky was succeeded as Music Director of the Orchestra by Charles Munch. During his time in Boston Dr Munch continued the tradition of supporting contemporary composers, and introduced much music from the French repertoire to this country. The Boston Symphony toured abroad for the first time, and was the first American orchestra to appear in the USSR. In 1951 Munch restored the Open rehearsals, an adaptation of Mr Higginson's original Friday 'rehearsals', which later had become the regular Friday afternoon concerts we know today.

Erich Leinsdorf became Music Director in the fall of 1962. During his seven years with the Orchestra, he presented many premières and restored many forgotten and neglected works to the repertoire. As his two predecessors had done, he made many recordings for RCA, including the complete symphonies of Brahms and Beethoven, and a major cycle of Prokofiev's music. Mr Leinsdorf was an energetic Director of the Berkshire Music Center, and under his leadership a full-tuition Fellowship program was instituted. Many concerts were televised during his tenure.

William Steinberg succeeded Mr Leinsdorf in 1969, and in the years since the Orchestra has continued its steady progress as one of the foremost symphonic organizations in America. He has conducted several world and American premières, he led the Boston Symphony's 1971 tour to Europe, as well as directing concerts in cities on the East coast, in the South and the Mid-west. He has made recordings for Deutsche Grammophon and RCA, including some of the world's first issues in quadrasonic sound. Mr Steinberg

has appeared regularly on television, and during his tenure concerts have been broadcast for the first time in four-channel sound over two of Boston's radio stations.

Seiji Ozawa, for the last two years Artistic Director of Tanglewood, becomes Music Adviser to the Boston Symphony this fall, and a year later will take up his duties as Music Director. Mr Ozawa was invited to Tanglewood as a conducting student by Charles Munch, and has continued to be closely associated with the Orchestra in the years since.

In 1964 the Orchestra established the Boston Symphony Chamber Players, an ensemble made up of its principal players. Each year the Chamber Players give concerts in Boston, and have made several tours both of the United States and of foreign countries, including England, Germany, Italy, Spain, France and the USSR. They have appeared on television and have made many recordings for Deutsche Grammophon and RCA.

Today the Boston Symphony Orchestra Inc. presents concerts of the Boston Symphony and Boston Pops Orchestras and of the Boston Symphony Chamber Players, is active in the sponsorship of Youth Concerts in Boston, is deeply involved in television, radio and recording projects, and is responsible for the maintenance of Symphony Hall in Boston and the estate here at Tanglewood. Its annual budget has grown from Mr Higginson's projected \$115,000 to a sum more than \$6 million. It is supported not only by its audiences, but by grants from the Federal and State governments, and by the generosity of many businesses and individuals. Without their support, the Boston Symphony Orchestra would be unable to continue its pre-eminent position in the world of music.



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HARVARD

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TANGLEWOOD

In 1848 Nathaniel Hawthorne moved to Lenox, and took up residence in a small red cottage on the edge of William Aspinwall Tappan's Tanglewood. A wealthy Boston banker and merchant, Tappan had bought several farms near Lenox, and incorporated them into a large estate. Hawthorne described vividly the beauty of the Berkshires, and it is little wonder that as the years passed the area continued to attract distinguished residents, who built magnificent houses where they could escape the hubbub of city life.

Many of them were lovers of music, and in the summer of 1934 there were organized three outdoor concerts at one of the estates in Interlaken, a mile or two from Tanglewood. The performances were given by members of the New York Philharmonic, conducted by Henry Hadley. This experiment was so successful that during the following months the Berkshire Symphonic Festival was incorporated, and the series was repeated in 1935.

The Festival committee then invited the Boston Symphony Orchestra to take part the next summer. Serge Koussevitzky led the Orchestra's first concert in the Berkshires in a tent at 'Holmwood', a former Vanderbilt estate—today Foxhollow School. About 5,000 people attended each of the three concerts.

In the winter of 1936 the owners of Tanglewood, Mrs Gorham Brooks and Miss Mary Aspinwall Tappan, Descendants of William Tappan, offered the estate—210 acres of lawns and meadows—with the buildings, as a gift to Dr Koussevitzky and the Boston Symphony. It was gratefully accepted, and on August 12 1937 the largest crowd in the Festival's history assembled in a tent for the first concert at Tanglewood—a program of music by Wagner. As Koussevitzky began to conduct 'The ride of the Valkyries', a fierce storm erupted. The roar of the thunder and the heavy splashing of the rain on the tent totally overpowered even Wagner's heavy orchestration. Three times Koussevitzky stopped the Orchestra, three times he resumed as there were lulls in the storm. Since some of the players' instruments were damaged by water, the second half of the program had to be changed.

As the concert came to its end, Miss Gertrude Robinson Smith, a leading light in the foundation of the Berkshire Symphonic Festival, mounted the stage and addressed the audience: 'The storm has proved conclusively the need for a shed. We must raise the \$100,000 necessary to build.' The response was immediate, plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen and modified by Josef Franz of Stockbridge, who also directed construction. The building was miraculously completed on June 16 1938, a month ahead of schedule. Seven weeks later Serge Koussevitzky led the inaugural concert—a performance of Beethoven's Ninth symphony.

By 1941 the annual Festival had already broadened so widely in size and scope as to attract nearly 100,000 visitors during the summer. The Theatre-Concert Hall, the Chamber Music Hall and several small studios had been built, and the Berkshire Music Center had been established.

Tanglewood today has an annual attendance of a quarter of a million during the eight-week season. In addition to the twenty-four regular concerts of the Boston Symphony, the Orchestra gives a weekly Open rehearsal on Saturday mornings to benefit the Pension Fund, there are Boston Pops concerts, there are the Festival of Contemporary music, sponsored in co-operation with the Fromm Music Foundation, and almost daily concerts by the gifted musicians of the Berkshire Music Center. Tanglewood remains unique: nowhere else in the world is there such a wealth of artistic activity, nowhere else can music be heard in surroundings of such incomparable beauty.



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Casual visitors to Tanglewood may well be amazed at the variety of music they hear coming from many locations on the grounds. Much of it is being played by the young artists taking part in the programs of the Berkshire Music Center. The Center was established here in 1940 by the Boston Symphony Orchestra, fulfilling the hopes and dreams of two of the most important figures in the Orchestra's history, Henry Lee Higginson, the founder, and Serge Koussevitzky, Conductor and Music Director from 1924 until 1949. Mr Higginson wrote in 1881 of his wish to establish a 'good honest school for musicians', while for many years Dr Koussevitzky dreamed of an academy where young musicians could extend their professional training and add to their artistic experience, guided by the most eminent international musicians. Koussevitzky was Director of the Center from its founding until his death in 1951, when he was succeeded by Charles Munch. Erich Leinsdorf was Director from 1963 until his retirement in 1969, and since that time the primary responsibility for the Center's direction has been in the hands of Gunther Schuller.

Young people from all parts of the world come to Tanglewood each summer to spend eight weeks of stimulating practical study. They meet with and learn from musicians of the greatest experience in orchestral and chamber performance, in conducting and composition. The distinguished faculty includes the principal players and the other members of the Boston Symphony Orchestra, as well as leading soloists, conductors and composers of the day. The emphasis is on learning and performing under completely professional conditions.

The many resources of the Boston Symphony are at the service of the Berkshire Music Center. There are numerous studios for practice and chamber music, and extensive libraries. The Berkshire Music Center Orchestra and the Center's many other performing groups hold most of their rehearsals and concerts in the Theatre-Concert Hall, while lectures, seminars, conducting classes, vocal and choral rehearsals, composers' forums and concerts of chamber music take place in the Chamber Music Hall, in the West Barn, on the Rehearsal Stage, in the Hawthorne Cottage, and in small studios situated both on the grounds of Tanglewood, and in buildings in Lenox specially leased by the Orchestra for the summer.

Nearly one hundred keyboard instruments, available for individual practice without charge, are generously provided for the Berkshire Music Center each year by the Baldwin Piano and Organ Company, while other instruments, percussion for example, are provided by the Orchestra.

Each year the Center concentrates on a Festival of Contemporary music, thanks to the generosity and co-operation of the Fromm Music Foundation. This year marks the twentieth anniversary of the Foundation.



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John Coffey, trombone
*Andre Come, trumpet
*Armando Ghitalla, trumpet
*Kauko Kahila, trombone
*Harry Shapiro, horn
Milton Stevens, trombone, tuba
*Roger Voisin, trumpet
*Charles Yancich, horn
*Thomas Gauger, percussion
*Charles Smith, percussion
Lucile Lawrence, harp
Joseph Payne, harpsichord
George Faxon, organ
Jack Fisher, organ
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Mary Vivian, organ

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Joseph Silverstein, Concertmaster and Assistant Conductor of the Boston Symphony Orchestra, is Chairman of the Faculty, and the administrative staff of the Orchestra is responsible for day-to-day organization.

This summer the musicians of the Berkshire Music Center continue not only their extensive programs of rehearsals, seminars and lectures, but also give a great number of public performances—orchestral concerts, chamber concerts, productions of music theatre, composers' forums and vocal concerts. Meanwhile, under the auspices of Boston University, young artists of high school age are taking part in programs of music, theatre and the visual arts. Details of these activities can be had from the office of the Friends of Music at Tanglewood, located near the Main Gate.

Fellowships are awarded to the majority of the members of the Berkshire Music Center, who are chosen by audition on a competitive basis. The cost of this support is enormous, and adds each year substantially to the deficit of the Boston Symphony Orchestra. Details of how you can help are printed elsewhere in the program; meanwhile, you are cordially invited to attend the concerts of the Center, and see and hear for yourself the extraordinary enthusiasm and musical caliber of Tanglewood's young musicians.



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FESTIVAL INFORMATION

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed on page 37 of the program. During performances the rest rooms at the rear of the Shed are closed. With the map are directions for reaching the Massachusetts Turnpike, the New York Thruway and other main roads.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is \$2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

The sculptures situated in various locations on the Tanglewood grounds are by **Rinaldo Bigi**.

First aid is available at the Red Cross station situated near the Main Gate. In case of emergency, please contact the nearest usher.

Physicians and others expecting urgent calls are asked to leave their name and seat number with the Guide at the Main Gate booth.

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BALDWIN is the official piano of the Boston Symphony Orchestra and the Berkshire Music Center.

WHITESTONE PHOTO is the official photographer to the Berkshire Festival and the Berkshire Music Center.



TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday July 21 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

EARL WILD *piano*

FRÉDÉRIC CHOPIN 1810-1849

Nocturne in C minor op. 48 no. 1

Ballade in G minor op. 23

Ballade in F minor op. 52

Berceuse in D flat op. 57

Six studies from op. 10 and op. 25

Polonaise in A flat op. 53

Earl Wild plays the Baldwin piano

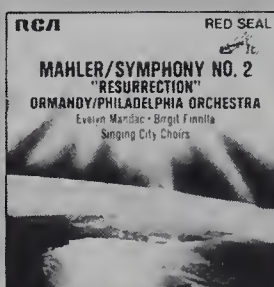
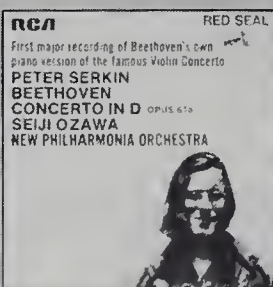
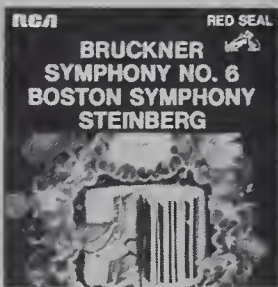
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**Seiji Ozawa, here June 30,
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Serkin, July 16; Eugene Ormandy,
July 28, 29; Alexis Weissenberg, August 18;
Misha Dichter, August 19.**



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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday July 21 1972 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

BRUNO MADERNA *conductor*

G. GABRIELI *Canzona a 12*

first performance by the Boston Symphony Orchestra

STRAVINSKY *Concerto for piano and wind orchestra*

Largo – allegro

Largo

Allegro

EARL WILD

first performance at the Berkshire Festival

intermission

*BRAHMS *Symphony no. 1 in C minor op. 68*

Un poco sostenuto – allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio – allegro non troppo ma con brio

Earl Wild plays the Baldwin piano

The program notes for this evening's concert begin on page 26

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The five piano concertos (Rubinstein/Leinsdorf)

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Violin concerto (Heifetz/Munch)

RCA/LSC 1992

BERLIOZ

Roméo et Juliette (Munch)

RCA/VISC 6042

Symphonie fantastique (Munch)

RCA/LSC 2608

Requiem (Grande messe des morts) (Munch)

RCA/VISC 6043

BRAHMS

The four symphonies (Leinsdorf)

RCA/LSC 6186

A German requiem (Caballé, Milnes, NEC Chorus, Leinsdorf)

RCA/LSC 7054

Piano concerto no. 1 (Rubinstein/Leinsdorf)

RCA/LSC 2917

Piano concerto no. 1 (Cliburn/Leinsdorf)

RCA/LSC 2724

DEBUSSY

Nocturnes (Abbado)

DG/2530 038

Images (Thomas)

DG/2530 145

Prélude à l'après-midi d'un faune }

DVOŘÁK

'New World' symphony (Fiedler)

RCA/LSC 3134

HOLST

The Planets (Steinberg)

DG/2530 102

IVES Three places in New England (Thomas) }

DG/2530 048

RUGGLES Sun-treader }

KODÁLY

Háry Janos suite (Leinsdorf) }

RCA/LSC 2859

Peacock variations }

MAHLER

Symphony no. 1 (Leinsdorf)

RCA/LSC 2642

Symphony no. 5 (Leinsdorf)

RCA/LSC 7031

Symphony no. 6 (Leinsdorf)

RCA/LSC 7044

MOZART

Symphonies 36 and 39 (Leinsdorf)

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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Saturday July 22 1972 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

LEONARD BERNSTEIN *conductor*

BRAHMS

*Symphony no. 4 in E minor op. 98

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

intermission

*Symphony no. 2 in D op. 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

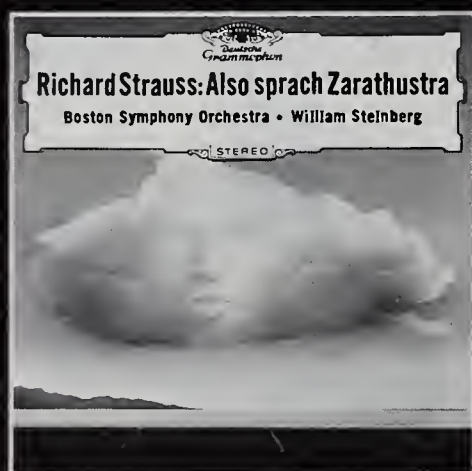
The program notes for this evening's concert begin on page 28

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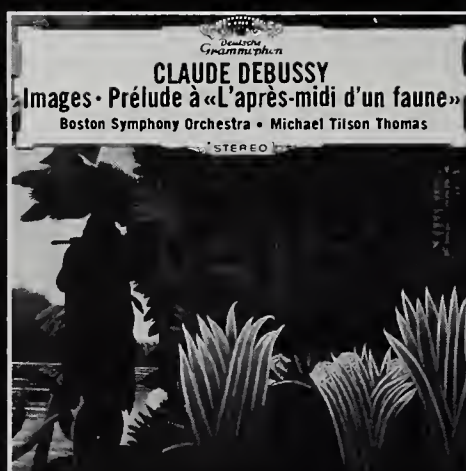
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Boston Symphony Orchestra



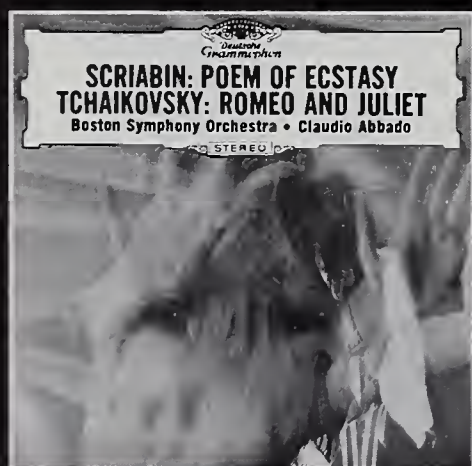
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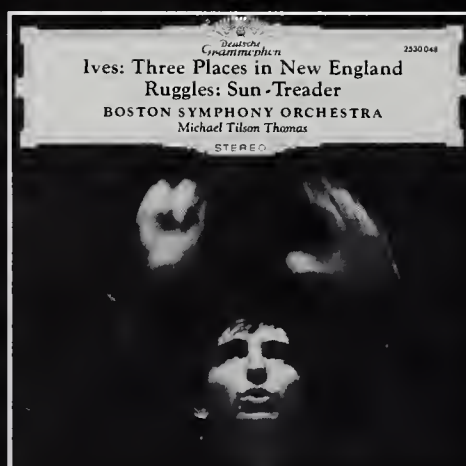
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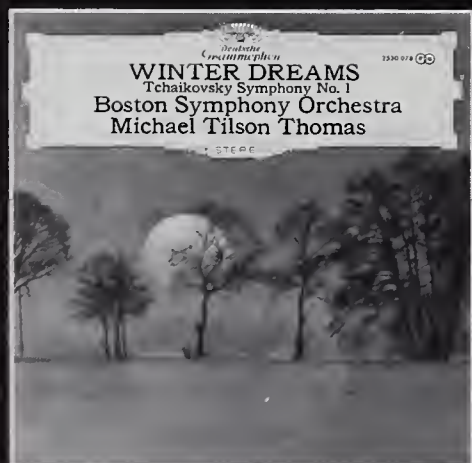
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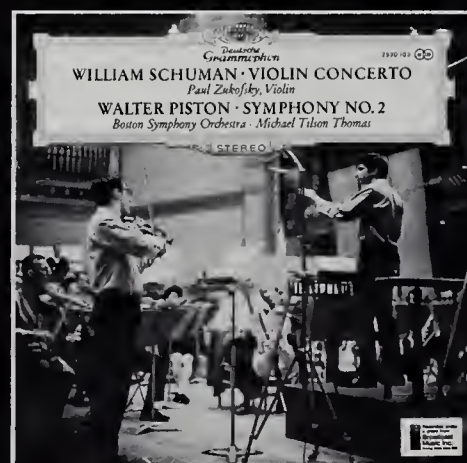
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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Sunday July 23 1972 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

KAREL ANCERL *conductor*

GLUCK *Overture to 'Iphigénie en Aulide'*

VEJVANOVSKÝ *Sonata a 7*
Allegro
Sonata a 10
Allegro

first performance by the Boston Symphony Orchestra

SCHUMANN *Piano concerto in A minor op. 54*
Allegro affettuoso
Intermezzo: andantino grazioso
Allegro vivace
ALICIA DE LARROCHA

intermission

*DVOŘÁK *Symphony no. 8 in G op. 88*
Allegro con brio
Adagio
Allegretto grazioso
Finale: allegro ma non troppo

Alicia De Larrocha plays the Steinway piano

The program notes for this afternoon's concert begin on page 30

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Program notes for Friday July 21

GIOVANNI GABRIELI 1557-1612

Canzona a 12

Program note by Andrew Raeburn

Giovanni Gabrieli spent his boyhood in Venice, where he studied with his uncle, the equally famous Andrea, then went to Munich in his late teens to be assistant to Orlando di Lasso. On his return to Venice four years later, Giovanni became deputy first organist at St Mark's. In 1584 he was appointed regular second organist, and after Andrea's death in 1586 succeeded him as first organist. Gabrieli's fame spread throughout Europe, and in his later years he had many distinguished pupils, among them Hans Leo Hassler, Gregor Aichinger and Heinrich Schütz.

Giovanni's work was a logical continuation of his uncle's. Andrea had developed the form of the madrigal, had pointed the way to opera in his semi-dramatic contatas and in his incidental music to the *Oedipus tyrannus* of Sophocles, and had been the first composer to write elaborately for voices and instruments together. Giovanni made further strides in music for organ, for instruments without voices, as a madrigalist, and as a composer of polychoral music, — 'choral' in this sense meaning choirs of instruments as well as voices — on an even more lavish scale than his uncle.

The *Canzona a 12* is written for three choirs of instruments (not originally specified — Bruno Maderna uses strings in the first choir, brasses in the second, and wind instruments in the third). It appears in a collection of Gabrieli's works published in 1615.



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IGOR STRAVINSKY 1882-1971

Concerto for piano and winds with double basses

Program note by Andrew Raeburn

Stravinsky and Serge Koussevitzky first met in 1907 at the home of the composer's teacher, Rimsky-Korsakov. Their ties were strengthened a few years later when L'Edition Russe de la Musique, Koussevitzky's publishing firm, issued *Petrushka*. The man who was later to become Conductor of the Boston Symphony had throughout his career an uncanny knack for nosing out talent, and he continued to be closely involved with Stravinsky, both as composer and performer: Koussevitzky commissioned and published several of Stravinsky's works in subsequent years, conducted many premières, and promoted his career as pianist and conductor.

The Piano concerto was finished early in 1924 for performance at one of Koussevitzky's Paris concerts the following May. Stravinsky had always been a competent pianist, and at the conductor's suggestion himself undertook to play the solo part at the première. The performance was so successful that the composer decided to launch himself seriously on a career as a performer of his own music. With the Boston Symphony he gave the American première the following January, Koussevitzky again conducting. The concert, incidentally, was devoted entirely to Stravinsky's work.

Shortly before the performance at Symphony Hall, Stravinsky was interviewed by the *Boston Post*. He described the concerto as 'a sort of passacaglia or toccata'. 'It is quite in the style of the seventeenth century,' he continued, 'that is, the seventeenth century viewed from the point of view of today. You know no one else has played this concerto — I only can play it. That is, I won't let anyone else play it until I no longer want to.' He reserved the exclusivity for five years.

When Stravinsky had used a piano in his earlier music, he had treated it rather as a percussion instrument. In the two outer movements of the Concerto the writing is similarly percussive. In the first movement the piano has a theme in toccata style, somewhat reminiscent of the keyboard music of Scarlatti and Bach. Eric Walter White, in his invaluable book on Stravinsky (published by the University of California Press), writes that 'the second movement, with its extremely slow, *legato*, rather viscous melody accompanied by thick rich chords like folds of stiff drapery comes as a complete change of mood'.

The final Allegro is more grotesque: the scheme is fragmentary, almost improvisatory in character. 'The third movement,' in Mr White's words, 'produces an effect of disorder and disarray, and the balance of the Concerto is affected accordingly.'

JOHANNES BRAHMS 1833-1897

Symphony no. 1 in C minor op. 68

Program note by John N. Burk

It is not without significance that Brahms required twenty years to complete his First symphony and that only in his forty-second year was he ready to present it for performance and public inspection. An obvious reason, but only a contributing reason, was the composer's awareness of a skeptical and in many cases a hostile attitude on the part of his critics. Robert Schumann had proclaimed him a destined symphonist, thereby putting him into an awkward position, for that was in 1854 when the reticent composer was young, unknown, and inexperienced. When two years later he made his first sketch for a symphony he well knew that to come forth with one would mean to be closely judged as a 'Symphoniker', accused of presuming to take up the torch of Beethoven, whose Ninth symphony had in the course of years had nothing approaching a successor. Brahms was shaken by this thought. The most pronounced skeptics were the Wagnerians who considered the symphonic form obsolescent. A symphony by Brahms would be a challenge to this point of view. Brahms, hesitant to place a new score beside the

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immortal nine, was nevertheless ambitious. His symphonic thoughts inevitably took broader lines, sturdier sonorities, and more dramatic proportions than Schubert's, Schumann's or Mendelssohn's.

He approached the form cautiously and by steps, not primarily because he feared critical attack, but because, being a thorough self-questioner, he well knew in 1856 that he was by no means ready. As it turned out, twenty years was the least he would require for growth in character, artistic vision, craft. These twenty years give us plentiful evidence of such growth. From the point of view of orchestral handling, the stages of growth are very clear indeed. His first orchestral scores, the two serenades (1857-1859), were light-textured, of chamber proportions, as if growing from the eighteenth century. The D minor Piano concerto, completed after a long gestation in 1858, had grandeur of design, was at first intended as a symphony, and became in effect a symphonic concerto, a score in which the composer could not yet divorce himself from the instrument of his long training to immerse himself entirely in the orchestral medium. The Haydn Variations of 1873 show that he had by this time become a complete master of orchestral writing but indicate that he was not yet ready to probe beneath the surface of agreeable and objective lyricism.

Nevertheless the earlier Brahms of 1856, the Brahms of twenty-three, was already the broad schemer whose tonal images were often dark, often wildly impetuous. He was then in his 'storm and stress' period, when he was deeply disturbed by the misery of the Schumann couple whom he loved, anxious for the master in the last stages of his insanity, concerned for the distraught 'Frau Clara'. This was the openly romantic Brahms who had not yet acquired a sobering reserve in his music, who was at the moment looked upon hopefully by Liszt as a possible acquisition for his neo-German stronghold at Weimar.

This violent mood found expression in the D minor Piano concerto, first conceived as a symphony in 1854. Two years later, similarly inclined, he sketched what was to be the opening movement of the C minor Symphony. The Concerto required four years to find its final shape. The Symphony took much longer because the composer had far to go before he could satisfy his own inner requirements. Another composer would have turned out a succession of symphonies reflecting the stages of his approach to full mastery. Brahms would not commit himself. It was not until 1872 that he took up his early sketch to re-cast it. He composed the remaining three movements by 1876.

The Symphony thus became a sort of summation of twenty years of growth. Some of the early stormy mood was retained in the first movement. The slow movement and scherzo with their more transparent coloring were a matured reflection of the lyric Brahms of the orchestral variations. The finale revealed the Brahms who could take fire from Beethoven's sweep and grandeur and make the result his own.

There are available two recordings of the First symphony by the Boston Symphony Orchestra on the RCA label: the earlier is conducted by Charles Munch, the more recent by Erich Leinsdorf.

Program notes for Saturday July 22
by John N. Burk

JOHANNES BRAHMS 1833-1897

Symphony no. 4 in E minor op. 98

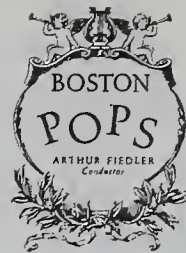
When Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "God forbid," said Brahms, according to Kalbeck's account in his biography, "I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear

them, I'll play them for you." I went to open the piano. "No," he protested, "let it alone. It is not so simple as all that. We must get hold of *Nazi*." He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

A few days later he invited me to an Ehrbar evening—a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third symphony, and yet it was quite different. After the wonderful allegro, one of the most substantial, but also foursquare and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, "*Na, denn mann weiter!*"—the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, "The whole movement gave me the impression of two people pummelling each other in a frightful argument." Everyone laughed, and the two continued to play. The strange-sounding, melody-laden andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality.

Kalbeck, who had borne nobly with Brahms up to this point, found the scherzo 'unkempt and heavily humorous', and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. "Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?" "I don't know what Hanslick and Billroth may think of it," I answered, "for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions." Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale.

The Fourth symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised—with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18 1886. In Vienna, where the symphony was first played by the Philharmonic under Richter, on January 17, it was different. 'Though the symphony was applauded by the public,' writes Florence May, 'and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First symphony in C minor' (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted



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the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

There are two recordings of the Symphony no. 4 by the Boston Symphony Orchestra at present available: one is conducted by Erich Leinsdorf, the other by Charles Munch.

Symphony no. 2 in D op. 73

Looking back over the ninety-odd years which have passed since Brahms' Second symphony was performed for the first time, one finds good support for the proposition that music found disturbingly 'modern' today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as 'not distinguished by inventive power'! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24 1882) Georg Henschel conducted the Second symphony, the critics fell upon it to a man. They respected Mr Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it 'wearisome', 'turgid'; the *Traveler*, 'evil-sounding', 'artificial', lacking 'a sense of the beautiful', an 'unmitigated bore'. The *Post* called it 'as cold-blooded a composition, so to speak, as was ever created'. The critic of the *Traveler* made the only remark one can promptly agree with: 'If Brahms really had anything to say in it, we have not the faintest idea what it is.' This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type who stoutly defended Brahms. New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November 1887): 'The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's *Dramatic symphony*, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?'

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is—bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was 'obscure', 'intellectual', to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the 'obscurity' they so often attributed to him really lay in their own noncomprehending selves. Their jaws would have dropped could they have known that these 'obscure' symphonies would one day become (next to Beethoven's) the most generally beloved—the most enduringly popular of all.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the Second symphony for RCA.

Program notes for Sunday July 23

CHRISTOPH WILLIBALD GLUCK 1714-1787

Overture to 'Iphigénie en Aulide'

Program note by John N. Burk

When Charles Burney visited Vienna in the year 1769, he called upon the famous Gluck and was received in friendly fashion. 'He was so

good-humored', wrote Dr Burney, 'as to perform almost his whole opera *Alceste*, many admirable things in a still later opera of his called *Paride ed Elena*, and in a French opera, from Racine's *Iphigénie*, which he had just composed. His last, though he had not as yet committed a note of it to paper, was so well digested in his head, and his retention is so wonderful, that he sang it nearly from the beginning to the end, with as much readiness as if he had a fair score before him.'

When Dr Burney wrote that his host had not 'committed a note' of his new opera to paper, he was misinformed, or at least mistaken. Gluck had completed the score of his *Iphigénie en Aulide*, as appears in a letter from du Roullet, the librettist, to Dauvergne a month earlier. Gluck was indeed planning industriously for a descent upon Paris. In Vienna his efforts had not brought him full artistic satisfaction. He looked with interest toward France, where opera, though stilted and formal, at least made much of its dramatic subject and did not lose itself in the meaningless vocal ornamentation of the current Italian style. Gluck accordingly cultivated the acquaintance of various persons connected with the French Court, and shortly won the support of Marie Antoinette.

There could have been but one outcome: *Iphigénie* was ordered for production at the Opéra in Paris. Gluck supervised the production, not without difficulties, through six months of rehearsals. The first performance came to pass on April 19 1774, amid much excitement. There was no doubt about the result and general verdict as Marie Antoinette, in her box, applauded with an emphasis as consequential as any royal decree.

Since Gluck gave no end to his Overture (in itself a departure from tradition), endings have been supplied by others for concert usage. The one generally adopted, which will be played today, is that of Richard Wagner made in 1854 for a performance in Zürich.

PAVEL VEJVANOVSKÝ c. 1640-1693

Sonata a 7 — Sonata a 10

Program note by Andrew Raeburn

During the past two decades Czech scholars have been busily unearthing and editing many musical treasures in the libraries of their old ecclesiastical and aristocratic establishments. The works of Vejvanovský are housed in the Archiepiscopal archives at Kroměříž, the small Moravian town where the composer spent his working life. Vejvanovský's music includes a considerable number of works for the church, more than thirty instrumental sonatas, and many *balletti* and *serenate*.

One of the foremost Bohemian composers of the seventeenth century, Vejvanovský was a student at the Jesuit College in Opava, then went for a time to Vienna to complete his musical education. He was appointed to the Chapel of the Prince-Bishop of Kroměříž in 1665, originally as a field-trumpeter. Later he was given charge of the Chapel, and became director of the St Mauritius collegiate church, both of which posts he held until his death.

The sonatas to be performed this weekend date from 1666. Jaroslav Pohanka, who is responsible for the new edition of these pieces, points out that both quote from the melody of the folk-lullaby *Hajej, muj andálku* (Sleep, my little angel). The *Sonata a 7*, scored for two trumpets, strings and organ continuo, is the simpler of the two: a sprightly and cheerful dance movement in triple time, the music contrasts the timbre of the two brass instruments with that of the strings.

The *Sonata a 10* is more complex both in instrumentation and design. The scoring is for two trumpets, three trombones, strings and organ continuo. Constructed in the style of an Italian *canzona*, the piece has alternating 4/4 and 3/4 sections. Here the antiphonal effect is more marked than in the seven part Sonata, as the brass and string bands become two distinct groups. The writing becomes increasingly elaborate, until in the very last bars all the instruments join together to bring the piece to its sunny end.

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ROBERT SCHUMANN 1810-1856

Piano concerto in A minor op. 54

Program note by John N. Burk

More than once in his younger days Schumann made sketches for a piano concerto. He planned such a work while at Vienna in 1839, probably with his fiancée, Clara Wieck, in mind, but could not have progressed very far with it. Again in the spring and summer of 1841, the first year of his marriage, he worked upon and completed a 'Phantasie' in A minor, which he was later to use as the first movement of his published Concerto. Apparently he moved only by stages toward the full, three-movement form. The *Phantasie* was composed between May and September, and must have been somewhat crowded in the composer's imagination between the abundant musical images which occupied him in that year. The First symphony in B flat preceded, and the Symphony in D minor (in its first version) followed it, not to speak of smaller orchestral works. When the First symphony was tried over in rehearsal by the Gewandhaus orchestra (August 13), Clara took the occasion to play through the new *Phantasie* with the orchestra as well. Although the returning echoes from the empty hall somewhat dampened her ardor, she played it twice, and thought it 'magnificent'. She wrote in her diary: 'Carefully studied, it must give the greatest pleasure to those that hear it. The piano is most skillfully interwoven with the orchestra — it is impossible to think of one without the other.' The publishers were not of this mind, and rejected the proffered manuscript.

In 1845, while the pair were at Dresden, Schumann made a concerto out of his 'Concert allegro', as he had intended to call it, by adding an Intermezzo and Finale. It was from May to July that he wrote the additional movements. 'Robert has added a beautiful last movement to his *Phantasie* in A minor,' wrote Clara in her diary on June 27, 'so that it has now become a concerto, which I mean to play next winter. I am very glad about it, for I always wanted a great bravura piece by him.' And on July 31: 'Robert has finished his concerto and handed it over to the copyist. I am as happy as a king at the thought of playing it with the orchestra.'

The new work did become as delightful to play, and as useful, as she anticipated. She carried it to city after city, and audiences would sometimes behold the unusual sight of the famous pianist performing her husband's music while the composer himself presided at the conductor's stand. The first performance was conducted by Ferdinand Hiller, to whom the score was dedicated, at Dresden, on December 4 1845. Clara was of course the soloist at this, a concert of her own. She also played the work at a Gewandhaus Concert on New Year's Day 1846 — Mendelssohn conducting.

Schumann was indeed true to his best style in this concerto, taking themes of flowing lyricism, playing them naturally, with spontaneous resource in detail, rather than with any pretentious development. The piano part in the first movement, save for such mild flourishes as in the opening bars, goes its way with straightforward and becoming simplicity. When the melody is given to woodwind or string voices, the pianist provides arpeggio figures, modest and unassuming, but sparkling with variety. The cadenza, which the composer was careful to provide, is in his best pianistic vein, making no attempt to dazzle.

A true slow movement would have been out of place after the moderate tempo and andante section of the first movement. The brief intermezzo (andantino grazioso) with its light staccato opening and its charming second theme inseparably associated with the cellos that sing it, leads directly into the final rondo (allegro vivace), whose brilliance is joyous and exuberant, without a trace of hard glitter.

ANTONÍN DVOŘÁK 1841-1904

Symphony no. 8 in G op. 88

Program note by John N. Burk

'You are not speaking to a Demigod!' wrote Dvořák to an admirer who, at the height of his fame, had sent him a worshipful letter. 'I

am a very simple person to whom such expressions of exaggerated modesty as yours are entirely inappropriate. I remain what I was: a plain and simple Bohemian Musikant.'

This is a perfect self-description. Dvořák, as a boy and as a young man, lived in the tradition of the small tradesman who was handy at music making, playing the violin, viola or organ when the occasion offered. When his father, who was an innkeeper and butcher, discouraged the idea of music as a principal profession, young Dvořák spent the larger part of a year behind a butcher's block, exchanging civilities with housewives.

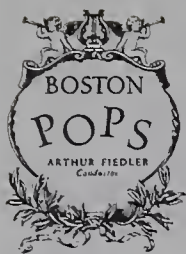
Among the most valuable pages of Paul Stefan's 'Life of Dvořák' are those in his introduction which describe the 'Bohemian Musikant' as a type: 'Picture him to yourself, this fiddler, clarinetist, trombone-player, or what have you, sitting at a table, probably in some rustic inn-garden, with his glass of beer before him, having enjoyed a hearty meal of coarse but savory Bohemian food. Suddenly the spirit moves him, he is transformed into an artist. There follows inevitably the full flood of melody, unfailling rhythm, infectious temperament. Nobody and nothing can withstand this thralldom. . . . Listening to him, you could see the forest, the fields, the village with its people, the geese on the pond, the peasant children, the organist, the school-teacher, the priest, the authorities, the gentry—all that early world of a lovable, unspoiled people.'

It is not only the Dvořák of his younger days that fits this description. The career which took him back and forth to distant parts and made him a principal figure in the musical world did not in the least alter his character. He was never changed by success, money or general adulation. When he was a revered professor at the National Conservatory of Music in New York, the 'great man' disarmed his pupils by talking to them as if he were one of them. In his last years he was director of the Prague Conservatory. It was arranged that his assistant, Knittl, should relieve him of administrative burdens. Dvořák, wishing to go to his country place, would ask Knittl for permission.

He never acquired the 'front' of a celebrity, nor lived in the grandeur he could easily have had. When, in 1884, the firm of Novello in London offered him £2000 for a new oratorio, an unheard-of amount of money, he bought some wooded ground with a one-story house at Vysoká, where he could spend his summers roaming the woods and composing. He would walk to the little mining town near by and sit among the villagers at the local inn, taking part in their conversation. He was an ardent breeder of pigeons. If someone made the mistake of serving squab at a dinner, he would leave the table. When he lived in New York, he fled hotel life for a simple apartment, where he would sit in the kitchen to compose, liking to be in the midst of the domestic sounds of pots and pans or chattering children. He would spend hours in the Café Boulevard on Second Avenue, reading the latest newspaper from home and growling to himself over the stupidity of the Prague Parliament. Locomotives and steamboats fascinated him as they would fascinate a boy. It is told how at Prague he used to haunt the railroad yards to make note of the locomotives. Busy with a class, he once sent Joseph Suk, who then hoped to marry his daughter, to write down the number of a locomotive which had just come in. Suk brought him back a number which he recognized as the number of the tender, and he exclaimed, 'This is what I am expected to accept as a son-in-law!' In New York, since he could not gain access to the railway platforms without a ticket, he would journey as far as 155th Street to watch the trains headed west for Chicago. When the school term ended in New York, he went as far west as Spillville, Iowa, to find a counterpart for his beloved Vysoká at home. In this small and extremely remote town of Bohemian settlers he tried to duplicate his life at home, taking walks, going to church, where he played the organ, and exchanging views with his neighbors. He was delighted to find that the local butcher had also the name of Dvořák. He was much beloved in the town and addressed by the Czechish term which could be translated as 'Squire Dvořák'.

Dvořák's Eighth symphony was sometimes called the 'English' symphony, but like all of his symphonies, including the 'New World', it





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is thoroughly Czech in spirit, abounding even more than its fellows in folkish melody and dance rhythms. The title probably comes from the fact that the firm of Novello in London published it and because the composer, receiving the degree of Doctor of Music at Cambridge University on June 16 1891, conducted this work in recognition of the honor. Dvořák was somewhat uneasy at this ceremony as he confessed in a letter to a friend. The Latin language was as strange to him as English and when he realized that certain solemn Latin pronouncements were being directed at him, he felt as though he were 'drowning in hot water'. He took comfort in the reflection that if he could not talk Latin, he could at least set it to music (his *Stabat Mater* was on the Cambridge program).

Simrock, to whom the composer had been under contract since 1876, offended Dvořák's musical sensibilities and likewise his peasant's instinct for a fair trade by offering him only 1,000 marks (\$250) for the Symphony in G major. Simrock protested that there was little return to be expected from his large works for chorus and for orchestra, which by that time were numerous. He even complained that the small works were not profitable, this in spite of the fact that the Slavonic Dances for piano duet stood on many a piano throughout Europe and were making the name of Dvořák generally familiar. The composer had not been without encouragement—Bülow, in acknowledging the dedication of his Third Symphony in F major in 1887, had called him 'next to Brahms, the most God-gifted composer of the day'. Brahms himself had warmly befriended him. Dvořák wrote to Simrock that Simrock's refusal of his larger works would throw doubt upon his smaller ones. If he had swarming ideas for larger works, what could he do but act upon such ideas as came to him from on high and work out the music in suitable proportions? Simrock, unable to dispute God's prerogative, repented and made peace with the offended Dvořák.

COMING EVENTS AT TANGLEWOOD

Details of next week's concerts by the Boston Symphony Orchestra, and of the Berkshire Music Center events open to the public, are included on a special information sheet, which is available at the entrances to the Tanglewood grounds.

THE CONDUCTORS

LEONARD BERNSTEIN, Adviser to Tanglewood, has been associated with Boston and the Symphony throughout his life. Born in Lawrence, he grew up in the Hub city. He graduated in 1935 from the Boston Latin School and in 1939 from Harvard. The next two years he spent at the Curtis Institute in Philadelphia, where he studied conducting with Fritz Reiner and orchestration with Randall Thompson. Piano studies, begun in Boston with Helen Coates and Heinrich Gebhard, continued with Isabelle Vengerova.

Accepted as a student in conducting by Koussevitzky, Leonard Bernstein spent two summers at the Berkshire Music Center here at Tanglewood. He was immediately engaged by Artur Rodzinski as Assistant Conductor of the New York Philharmonic for the 1943-1944 season, and was called unexpectedly to the podium in November when Bruno Walter became ill, making a brilliant debut with the Orchestra. In 1945 he began his three years as director of the New York City Symphony.

Meanwhile he had made the first of his many appearances with the Boston Symphony, conducting among other works his own *Jeremiah* symphony. His career as a composer was also established with the scores for the ballet *Fancy free* and for *On the town*. From 1951 until 1955 he was Head of the orchestra and conducting department of the Berkshire Music Center, and from 1951 to 1956 professor of music at Brandeis University. In October 1955 he began a series of concerts on the 'Omnibus' television program, a precursor of the later series 'Leonard Bernstein and the New York Philharmonic'.

During the same period he appeared with the world's leading orchestras, including those of Philadelphia, San Francisco, Chicago, Pittsburgh, Los Angeles, Rome, Prague, London, Budapest, Vienna, Milan, Munich and Israel. In 1953 he made his operatic debut at La Scala, Milan, the first American musician to conduct there. He appeared with the Metropolitan Opera for the first time ten years later.

In 1958 Leonard Bernstein was appointed Music Director of the New York Philharmonic, a post he held until the end of the 1968-1969 season. He then became 'Laureate Conductor' of the Orchestra, and continues to be closely associated with all its activities, including touring, recording and television. He has also found time to continue composing and writing books. Many honors, awards and honorary degrees have been conferred on him nationally and internationally.

Leonard Bernstein conducted the Boston Symphony Orchestra most recently last summer when he directed a performance here at Tanglewood of Beethoven's *Missa solemnis*. He has made countless recordings for Columbia and London.

BRUNO MADERNA, who made his debut with the Boston Symphony here at Tanglewood last summer, has for many years had a dual career as conductor and composer. Now Music Director of RAI-Milano, he attended the Conservatories of Venice, Milan and Siena, and received his degree in composition in 1941. He studied composition with Bustini and Malipiero, conducting with Guarneri and Scherchen. A leading member of the Italian avant-garde, Bruno Maderna specializes in new music and pre-classical works. He has conducted in Japan and South America, as well as in Europe, where he has led many of the major orchestras, among them the Berlin and Vienna Philharmonics, the Orchestra of La Scala and L'Orchestre National in Paris. He was co-founder of the Studio di Fonologia Musicale for electronic music at Milan Radio, has taught at Darmstadt, Dartington, Salzburg and Venice, and lectured on twelve-tone composition at Milan Conservatory.

He made his New York debut in 1970 conducting Mercandante's *Il Giuramento* for Juilliard American Opera Center. In January of the following year he returned to conduct Mozart's *La clemenza di Tito* with the same group, in addition to the world premiere of his *Juilliard Serenade*, and the first New York performances of his *Quadrivium*, and his *Music of Gaiety* with the Juilliard Orchestra. In this country he has conducted not only the Boston Symphony but also the Chicago Symphony, the New York Philharmonic, and the Philadelphia Orchestra. Last March he returned to Chicago to conduct the world premiere of his *Aura*,

a piece commissioned by the Chicago Symphony. This summer he also conducts at Ravinia, Meadow Brook and Blossom. Bruno Maderna's recordings are on the Deutsche Grammophon, L'Oiseau-Lyre, Time, Turnabout and RCA labels.

KAREL ANCERL, Music Director of the Toronto Symphony Orchestra, is a native of Southern Bohemia. He studied with Vaclav Talich at the Prague Conservatory, and later in Munich worked with Hermann Scherchen. After graduation he conducted the orchestra of the 'Liberated Theatre', then was appointed music director of the Czech Broadcasting System. His career was tragically interrupted by the Nazi occupation of his country: he was interned in a concentration camp, and lost his family. After the war he became conductor of the experimental 'Fifth of May' Opera, and then was appointed principal conductor of the Czech Radio Symphony Orchestra. In 1951 Karel Ancerl was invited to be Musical Director and Conductor of the Czech Philharmonic, a post he held for seventeen years. Under his direction the Orchestra made several world tours and numerous recordings. Meanwhile he was engaged as guest conductor of the major European orchestras, among them the Berlin Philharmonic, the Vienna Symphony, the Leningrad Philharmonic and London Symphony Orchestras. Four years ago, after the revolution in Czechoslovakia, he took up residence in Toronto, and was appointed Music Director of the Toronto Symphony, in succession to Seiji Ozawa, at the start of the 1969-1970 season. Karel Ancerl has been guest conductor with the major American orchestras, including those of New York, Philadelphia, Los Angeles, San Francisco and Pittsburgh. His records are on the Deutsche Grammophon, Turnabout, Artia and Parliament labels.

THE SOLOISTS

EARL WILD, who has appeared on many occasions in recent seasons with the Boston Symphony and Boston Pops Orchestras, was born in Pittsburgh. He studied piano with Selmar Jansen, a pupil of Xaver Scharwenka, and as a teenager was the youngest artist ever to perform with NBC Symphony, the Orchestra with which he later played Gershwin's *Rhapsody in blue*, conducted by Toscanini. He has performed with orchestras in Europe and America, includ-

ing those in Chicago, Cleveland, Detroit, Pittsburgh, Philadelphia, London, Monte Carlo, Paris (Pasdeloup), Montreal, Vancouver, Trieste and New York. In 1968 he made his debut with the Boston Symphony, playing the Piano concerto no. 1 of Scharwenka under Erich Leinsdorf's direction; a recording of the piece has since been released by RCA. Earl Wild gave the world premiere of Paul Creston's Piano concerto in Paris, and later the American premiere in Washington. He was the first artist to give a piano recital on television, and took part in the first American performance of Shostakovich's Piano trio in E minor. In December 1970 he gave the world premiere of Marvin David Levy's First Piano concerto, written especially for him, with the Chicago Symphony conducted by Georg Solti. Earl Wild's recordings for RCA, Vanguard and Readers Digest Records include the four concertos of Rachmaninov and music by many other Romantic composers. His Easter oratorio, *Revelations*, was commissioned by the American Broadcasting Company, and was presented in 1962 and 1964 on that network conducted by Mr Wild. He has also composed ballet, orchestral and incidental music for television.

ALICIA DE LARROCHA, who appeared with the Boston Symphony for the first time during the past winter season, is a native of Barcelona. She showed her talent as a very young child, and made her first public appearance at the age of five. Her teacher at that time was Frank Marshall, founder of the Marshall Academy, of which Alicia De Larrocha is now a director. After a series of concerts in Barcelona she was invited to perform with the Madrid Symphony. Since 1940 she has given recitals in all parts of the world, and has appeared with many of the major orchestras. She made her debut in the United States in 1955 when she played with the Los Angeles Philharmonic. In the same year she was soloist with the San Francisco Symphony, and made her New York debut in a recital at Town Hall. In recent seasons she has appeared with the New York Philharmonic, the Cleveland Orchestra and the Philadelphia Orchestra, and has given recitals in the concert series of many colleges and universities. Alicia De Larrocha has received many honors and awards, among them the Paderewski Memorial medal, and a Grand Prix du Disque for her recording of *Iberia* by Albeniz. Her albums are on the London and Columbia labels.

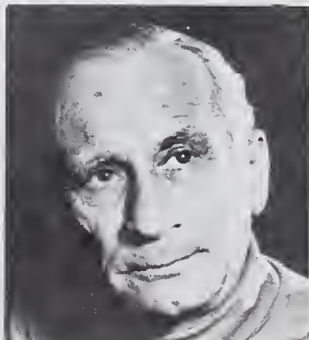
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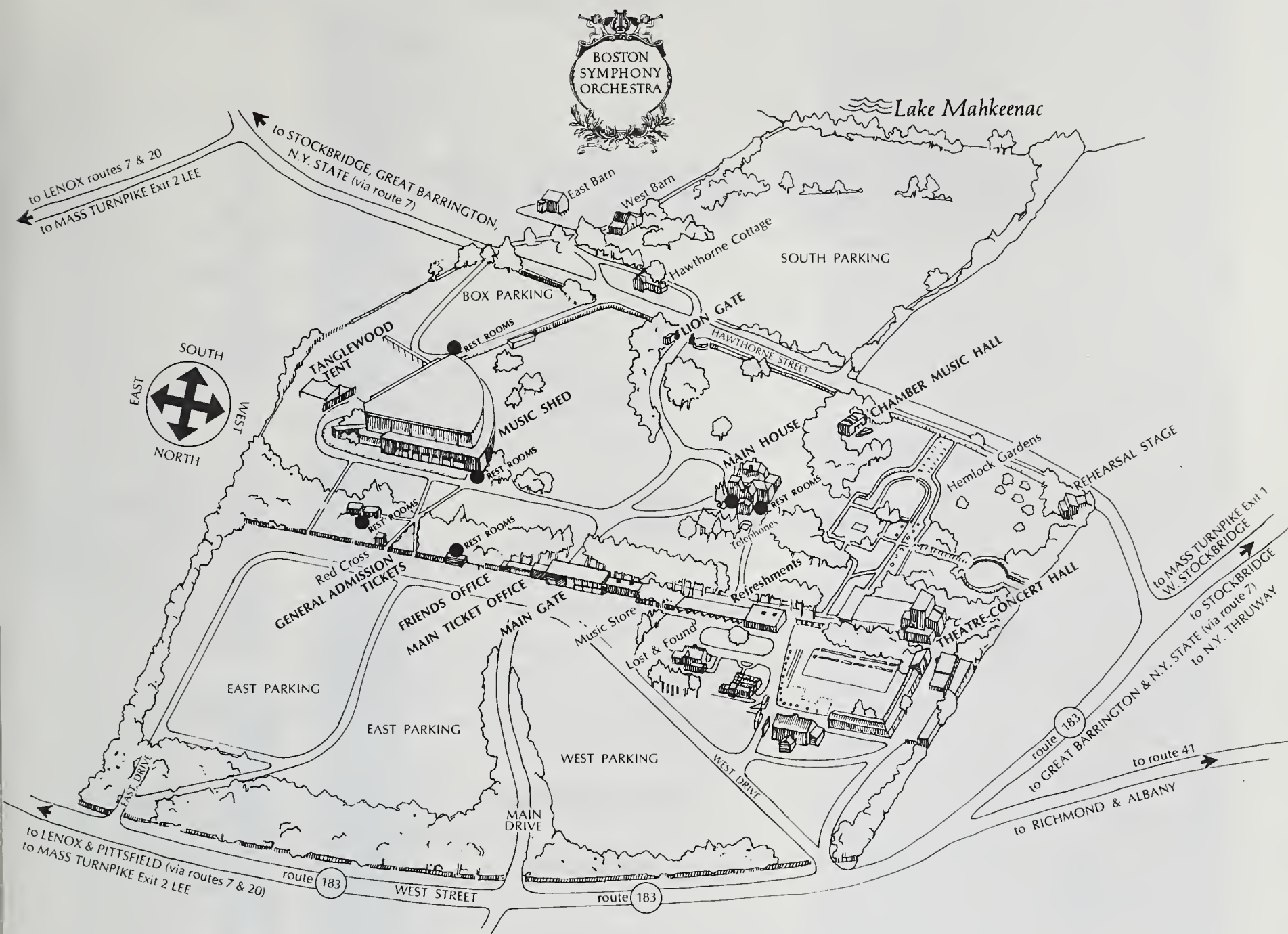
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is a program of the Boston Symphony Orchestra designed to introduce Boston Public School children to the arts by using the cultural resources of Tanglewood and Berkshire County. Thirty fifth- and sixth-graders come each week to spend four days meeting with professionals and students and attending various performances on the Tanglewood grounds. The children also enjoy the natural resources of the Berkshires through swimming, hiking, and visiting the Pleasant Valley Sanctuary, but the emphasis is on the arts.

The program is made possible by a grant from the Frederick J. Kennedy Memorial Foundation and by the co-operation of the artists and artists-in-training who volunteer their time and talent. Members of the Boston Symphony Orchestra and students of the Berkshire Music Center demonstrate their instruments, student dancers from Jacob's Pillow give a special introductory workshop, young actors give an extensive tour of the Williamstown Theatre, and five full-time counselors integrate their talents in art, music and photography.

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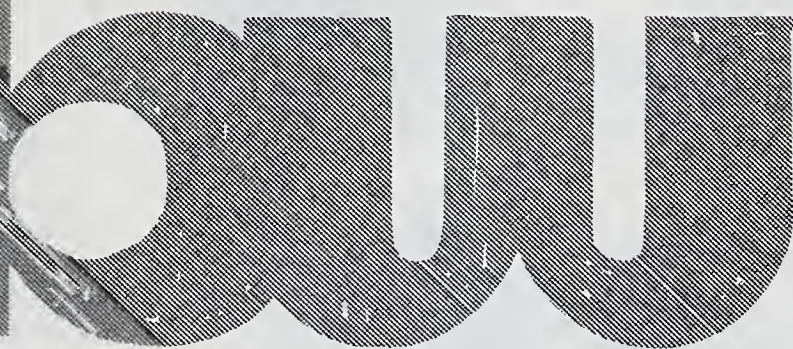
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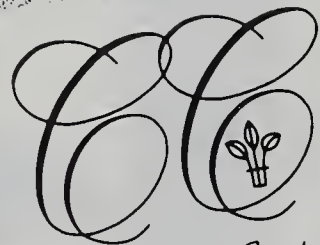
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 Leo Panasevich
 Sheldon Rotenberg
 Stanley Benson
 Alfred Schneider
 Gerald Gelbloom
 Raymond Sird
 Ikuko Mizuno
 Cecylia Arzewski

second violins

Clarence Knudson
Fahnestock chair
 William Marshall
 Michel Sasson
 Ronald Knudsen
 Leonard Moss
 William Waterhouse
 Ayrton Pinto
 Amnon Levy
 Laszlo Nagy
 Michael Vitale
 Spencer Larrison
 Marylou Speaker
 Darlene Gray
 Ronald Wilkison
 Harvey Seigel

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Burton Fine
Charles S. Dana chair
 Reuben Green
 Eugene Lehner
 George Humphrey
 Jerome Lipson
 Robert Karol
 Bernard Kadinoff
 Vincent Mauricci
 Earl Hedberg
 Joseph Pietropaolo
 Robert Barnes
 Yizhak Schotten

cellos

Jules Eskin
Philip R. Allen chair
 Martin Hoherman
 Mischa Nieland
 Stephen Geber
 Robert Ripley
 Luis Leguia
 Carol Procter
 Jerome Patterson
 Ronald Feldman
 Joel Moerschel
 Jonathan Miller

basses

Henry Portnoi
 William Rhein
 Joseph Hearne
 Bela Wurtzler
 Leslie Martin
 John Salkowski
 John Barwicki
 Robert Olson
 Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
 James Pappoutsakis
 Paul Fried

piccolo

Lois Schaefer

oboes

Ralph Gomberg
 John Holmes
 Wayne Rapier

english horn

Laurence Thorstenberg

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Harold Wright
 Pasquale Cardillo
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E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

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 Ernst Panenka
 Matthew Ruggiero

contra bassoon

Richard Plaster

horns

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 Ralph Pottle

trumpets

Armando Ghitalla
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Boston University at Tanglewood also offers courses in basic and advanced painting and drawing under the direction of artist David Ratner. Staff artists for this program include Sidney Goodman, Paul Olsen, Paul Resika, James Weeks, Rosemarie Beck, and Alex Katz.

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THE BOSTON SYMPHONY ORCHESTRA

Henry Lee Higginson, soldier, philanthropist and amateur musician, dreamed many years of founding a great and permanent orchestra in his home town of Boston. When at last his dreams approached reality, in the spring of 1881, he committed to paper a statement which described his purposes and intentions. He explored many specifics, among them the engagement of conductor and players, 'reserving to myself the right to all their time needed for rehearsals and for concerts, and allowing them to give lessons when they had time'. He planned 'to give in Boston as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music'. Prices of admission were to be kept 'low always'. The conductor's charge was to 'select the musicians when new men are needed, select the programmes, . . . conduct all the rehearsals and concerts . . . and generally be held responsible for the proper production of all his performances'. Administrative help and a librarian were also to be engaged.

The initial number of the players was to be 70, and in addition to concerts there were to be public rehearsals. As for the orchestra's financial structure, of the estimated annual cost of \$115,000 Major Higginson reckoned to provide himself for the deficit of \$50,000. He continued: 'One more thing should come from this scheme, namely, a good honest school of musicians. Of course it would cost us some money, which would be well spent.'

The inaugural concert took place on October 22 1881. The correspondent of the *Boston Daily Evening Traveller* wrote two days later: 'Music Hall was the scene of a large and brilliant gathering on Saturday evening at the opening concert of the Boston Symphony

Orchestra under the direction of Mr Georg Henschel. We find it necessary only to refer to the princely munificence of Mr Higginson, who instituted the course, and to whose efforts alone more credit is due for the best interests of music than all the "close corporation societies" ever organized in this city. The selection of Mr Georg Henschel as director of the orchestra is an evidence of the founder's astuteness and sound common sense, for although the announcement raised some criticisms which are far from complimentary, the results attained [Saturday] evening under that gentleman's baton amply and doubly proved the wisdom of the choice, for there has not been a leader in our musical circles during recent years who has succeeded in imparting so much of his own musicianly qualities and magnetism as did Mr Henschel on Saturday evening . . .'

Tickets for the season had gone on sale about six weeks earlier, and by six o'clock on the morning of first booking, there was a line of seventy-five people outside the Box Office, some of whom had waited all night. By the end of the season concerts were sold out, and ticket scalpers had already started operations. Mr Higginson wrote a letter to the press, which was published on March 21 1882: 'When last spring the general scheme for the concerts of the Boston Symphony Orchestra was put forth, the grave doubt in my mind was whether they were wanted. This doubt has been dispelled by a most kindly and courteous public, and therefore the scheme will stand.'

Symphony concerts continued to be held in the old Music Hall for nearly twenty years, until Symphony Hall was opened in 1900. The new building was immediately acclaimed as one of the world's most acoustically perfect concert rooms. Georg Henschel was



HENRY LEE HIGGINSON



GEORG HENSCHEL



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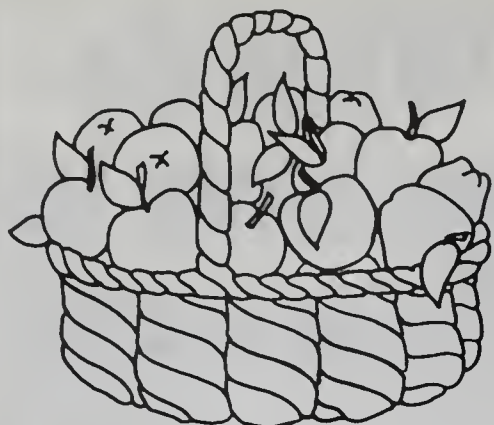


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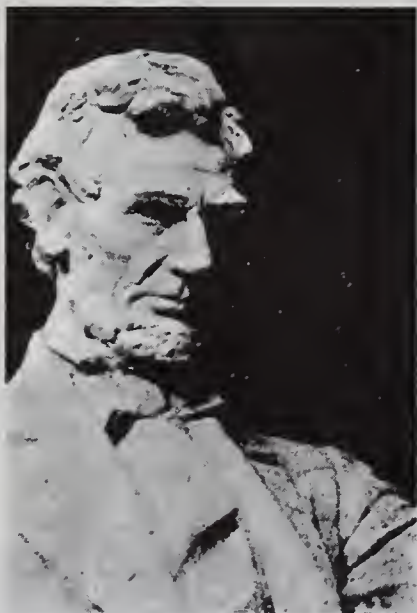
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succeeded by Wilhelm Gericke, Arthur Nikisch, Emil Paur, and the legendary Karl Muck, all of them German-born.

Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first 'Promenade concert', to fulfill Mr Higginson's wish to give Boston 'concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades'—a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition.

The character of the Boston Symphony was greatly changed in 1918. The vicious anti-German feeling then prevalent resulted in the internment and later dismissal of Dr Muck. Several of the German players also found their contracts terminated at the same time. Mr Higginson, then in his eighties, felt the burden of maintaining the Orchestra by himself was now too heavy, and entrusted the Orchestra to a Board of Trustees. Henri Rabaud was engaged as Conductor, to be succeeded the following season by Pierre Monteux.

During Monteux's first year with the Orchestra, there was a serious crisis. The Boston Symphony at that time was the only major orchestra whose members did not belong to the Musicians Union. This was a policy strictly upheld by Mr Higginson, who had always believed it to be solely the responsibility of the Conductor to choose the Orchestra's personnel. But the players were restive, and many wanted Union support to fight for higher salaries. There came a Saturday evening when about a third of the Orchestra refused to play the scheduled concert, and Monteux was forced to change his program minutes before the concert was due to start. The Trustees meanwhile refused to accede to the players' demands.

The Boston Symphony was left short of about thirty members. Monteux, demonstrating characteristic resource, tact and enterprise, first called on the Orchestra's pensioners, several of whom responded to his appeal, then held auditions to fill the remaining vacancies. Two present members of the Orchestra, the violinists Rolland Tapley and Clarence Knudsen, were among the young Americans engaged. During the following seasons Monteux rebuilt the Orchestra into a great ensemble. In 1924 Bostonians gave him a grateful farewell, realising that he had once more given the city an orchestra that ranked with the world's finest. It was not until 1942 that the conductor and players of the Boston Symphony finally joined the Musicians Union.

The Koussevitzky era began in 1924. His extraordinary musicianship, electric personality, and catholic taste proved so enduring that he served an unprecedented term of twenty-five years. There were many striking moves towards expansion: recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. In 1929 the free Esplanade Concerts on the Charles River were inaugurated by Arthur Fiedler, who had been a member of the Orchestra since 1915, and who became the following year the eighteenth Conductor of the Boston Pops, a post he continues to hold today. In 1936 Koussevitzky led the Orchestra in their first concerts here in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood.

Henry Lee Higginson's dream of 'a good honest school for musicians' was passionately shared by Serge Koussevitzky. In 1940 the dream was realized when the Orchestra founded the Berkshire Music Center at Tanglewood. This summer academy for young artists was and remains unique, and its influence has been felt on music through-



PIERRE MONTEUX



SERGE KOUSSEVITZKY



CHARLES MUNCH

out the world. (An article about the Center is printed elsewhere in the book.)

In 1949 Koussevitzky was succeeded as Music Director of the Orchestra by Charles Munch. During his time in Boston Dr Munch continued the tradition of supporting contemporary composers, and introduced much music from the French repertoire to this country. The Boston Symphony toured abroad for the first time, and was the first American orchestra to appear in the USSR. In 1951 Munch restored the Open rehearsals, an adaptation of Mr Higginson's original Friday 'rehearsals', which later had become the regular Friday afternoon concerts we know today.

Erich Leinsdorf became Music Director in the fall of 1962. During his seven years with the Orchestra, he presented many premières and restored many forgotten and neglected works to the repertoire. As his two predecessors had done, he made many recordings for RCA, including the complete symphonies of Brahms and Beethoven, and a major cycle of Prokofiev's music. Mr Leinsdorf was an energetic Director of the Berkshire Music Center, and under his leadership a full-tuition Fellowship program was instituted. Many concerts were televised during his tenure.

William Steinberg succeeded Mr Leinsdorf in 1969, and in the years since the Orchestra has continued its steady progress as one of the foremost symphonic organizations in America. He has conducted several world and American premières, he led the Boston Symphony's 1971 tour to Europe, as well as directing concerts in cities on the East coast, in the South and the Mid-west. He has made recordings for Deutsche Grammophon and RCA, including some of the world's first issues in quadraphonic sound. Mr Steinberg

has appeared regularly on television, and during his tenure concerts have been broadcast for the first time in four-channel sound over two of Boston's radio stations.

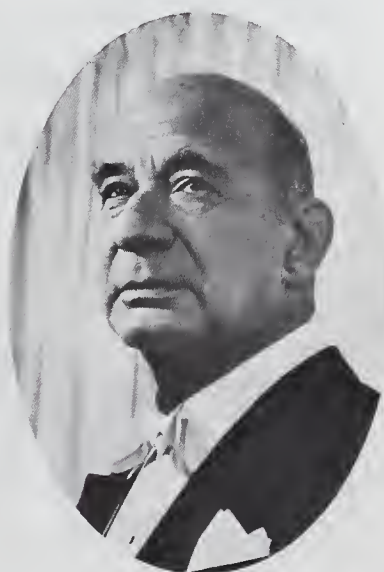
Seiji Ozawa, for the last two years Artistic Director of Tanglewood, becomes Music Adviser to the Boston Symphony this fall, and a year later will take up his duties as Music Director. Mr Ozawa was invited to Tanglewood as a conducting student by Charles Munch, and has continued to be closely associated with the Orchestra in the years since.

In 1964 the Orchestra established the Boston Symphony Chamber Players, an ensemble made up of its principal players. Each year the Chamber Players give concerts in Boston, and have made several tours both of the United States and of foreign countries, including England, Germany, Italy, Spain, France and the USSR. They have appeared on television and have made many recordings for Deutsche Grammophon and RCA.

Today the Boston Symphony Orchestra Inc. presents concerts of the Boston Symphony and Boston Pops Orchestras and of the Boston Symphony Chamber Players, is active in the sponsorship of Youth Concerts in Boston, is deeply involved in television, radio and recording projects, and is responsible for the maintenance of Symphony Hall in Boston and the estate here at Tanglewood. Its annual budget has grown from Mr Higginson's projected \$115,000 to a sum more than \$6 million. It is supported not only by its audiences, but by grants from the Federal and State governments, and by the generosity of many businesses and individuals. Without their support, the Boston Symphony Orchestra would be unable to continue its pre-eminent position in the world of music.



ERICH LEINSDORF



WILLIAM STEINBERG

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TANGLEWOOD

In 1848 Nathaniel Hawthorne moved to Lenox, and took up residence in a small red cottage on the edge of William Aspinwall Tappan's Tanglewood. A wealthy Boston banker and merchant, Tappan had bought several farms near Lenox, and incorporated them into a large estate. Hawthorne described vividly the beauty of the Berkshires, and it is little wonder that as the years passed the area continued to attract distinguished residents, who built magnificent houses where they could escape the hubbub of city life.

Many of them were lovers of music, and in the summer of 1934 there were organized three outdoor concerts at one of the estates in Interlaken, a mile or two from Tanglewood. The performances were given by members of the New York Philharmonic, conducted by Henry Hadley. This experiment was so successful that during the following months the Berkshire Symphonic Festival was incorporated, and the series was repeated in 1935.

The Festival committee then invited the Boston Symphony Orchestra to take part the next summer. Serge Koussevitzky led the Orchestra's first concert in the Berkshires in a tent at 'Holmwood', a former Vanderbilt estate—today Foxhollow School. About 5,000 people attended each of the three concerts.

In the winter of 1936 the owners of Tanglewood, Mrs Gorham Brooks and Miss Mary Aspinwall Tappan, Descendants of William Tappan, offered the estate—210 acres of lawns and meadows—with the buildings, as a gift to Dr Koussevitzky and the Boston Symphony. It was gratefully accepted, and on August 12 1937 the largest crowd in the Festival's history assembled in a tent for the first concert at Tanglewood—a program of music by Wagner. As Koussevitzky began to conduct 'The ride of the Valkyries', a fierce storm erupted. The roar of the thunder and the heavy splashing of the rain on the tent totally overpowered even Wagner's heavy orchestration. Three times Koussevitzky stopped the Orchestra, three times he resumed as there were lulls in the storm. Since some of the players' instruments were damaged by water, the second half of the program had to be changed.

As the concert came to its end, Miss Gertrude Robinson Smith, a leading light in the foundation of the Berkshire Symphonic Festival, mounted the stage and addressed the audience: 'The storm has proved conclusively the need for a shed. We must raise the \$100,000 necessary to build.' The response was immediate, plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen and modified by Josef Franz of Stockbridge, who also directed construction. The building was miraculously completed on June 16 1938, a month ahead of schedule. Seven weeks later Serge Koussevitzky led the inaugural concert—a performance of Beethoven's Ninth symphony.

By 1941 the annual Festival had already broadened so widely in size and scope as to attract nearly 100,000 visitors during the summer. The Theatre-Concert Hall, the Chamber Music Hall and several small studios had been built, and the Berkshire Music Center had been established.

Tanglewood today has an annual attendance of a quarter of a million during the eight-week season. In addition to the twenty-four regular concerts of the Boston Symphony, the Orchestra gives a weekly Open rehearsal on Saturday mornings to benefit the Pension Fund, there are Boston Pops concerts, there are the Festival of Contemporary music, sponsored in co-operation with the Fromm Music Foundation, and almost daily concerts by the gifted musicians of the Berkshire Music Center. Tanglewood remains unique: nowhere else in the world is there such a wealth of artistic activity, nowhere else can music be heard in surroundings of such incomparable beauty.



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THE BERKSHIRE MUSIC CENTER

Casual visitors to Tanglewood may well be amazed at the variety of music they hear coming from many locations on the grounds. Much of it is being played by the young artists taking part in the programs of the Berkshire Music Center. The Center was established here in 1940 by the Boston Symphony Orchestra, fulfilling the hopes and dreams of two of the most important figures in the Orchestra's history, Henry Lee Higginson, the founder, and Serge Koussevitzky, Conductor and Music Director from 1924 until 1949. Mr Higginson wrote in 1881 of his wish to establish a 'good honest school for musicians', while for many years Dr Koussevitzky dreamed of an academy where young musicians could extend their professional training and add to their artistic experience, guided by the most eminent international musicians. Koussevitzky was Director of the Center from its founding until his death in 1951, when he was succeeded by Charles Munch. Erich Leinsdorf was Director from 1963 until his retirement in 1969, and since that time the primary responsibility for the Center's direction has been in the hands of Gunther Schuller.

Young people from all parts of the world come to Tanglewood each summer to spend eight weeks of stimulating practical study. They meet with and learn from musicians of the greatest experience in orchestral and chamber performance, in conducting and composition. The distinguished faculty includes the principal players and the other members of the Boston Symphony Orchestra, as well as leading soloists, conductors and composers of the day. The emphasis is on learning and performing under completely professional conditions.

The many resources of the Boston Symphony are at the service of the Berkshire Music Center. There are numerous studios for practice and chamber music, and extensive libraries. The Berkshire Music Center Orchestra and the Center's many other performing groups hold most of their rehearsals and concerts in the Theatre-Concert Hall, while lectures, seminars, conducting classes, vocal and choral rehearsals, composers' forums and concerts of chamber music take place in the Chamber Music Hall, in the West Barn, on the Rehearsal Stage, in the Hawthorne Cottage, and in small studios situated both on the grounds of Tanglewood, and in buildings in Lenox specially leased by the Orchestra for the summer.

Nearly one hundred keyboard instruments, available for individual practice without charge, are generously provided for the Berkshire Music Center each year by the Baldwin Piano and Organ Company, while other instruments, percussion for example, are provided by the Orchestra.

Each year the Center concentrates on a Festival of Contemporary music, thanks to the generosity and co-operation of the Fromm Music Foundation. This year marks the twentieth anniversary of the Foundation.



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This summer the musicians of the Berkshire Music Center continue not only their extensive programs of rehearsals, seminars and lectures, but also give a great number of public performances—orchestral concerts, chamber concerts, productions of music theatre, composers' forums and vocal concerts. Meanwhile, under the auspices of Boston University, young artists of high school age are taking part in programs of music, theatre and the visual arts. Details of these activities can be had from the office of the Friends of Music at Tanglewood, located near the Main Gate.

Fellowships are awarded to the majority of the members of the Berkshire Music Center, who are chosen by audition on a competitive basis. The cost of this support is enormous, and adds each year substantially to the deficit of the Boston Symphony Orchestra. Details of how you can help are printed elsewhere in the program; meanwhile, you are cordially invited to attend the concerts of the Center, and see and hear for yourself the extraordinary enthusiasm and musical caliber of Tanglewood's young musicians.



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A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed on page 37 of the program. During performances the rest rooms at the rear of the Shed are closed. With the map are directions for reaching the Massachusetts Turnpike, the New York Thruway and other main roads.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is \$2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

The sculptures situated in various locations on the Tanglewood grounds are by **Rinaldo Bigi**.

First aid is available at the Red Cross station situated near the Main Gate. In case of emergency, please contact the nearest usher.

Physicians and others expecting urgent calls are asked to leave their name and seat number with the Guide at the Main Gate booth.

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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday July 28 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

BOSTON SYMPHONY CHAMBER PLAYERS

BEETHOVEN String trio in G op. 9 no. 1

Adagio – allegro con brio
Adagio ma non tanto e cantabile
Scherzo: allegro
Presto

JOSEPH SILVERSTEIN *violin*
BURTON FINE *viola*
JULES ESKIN *cello*

*BRAHMS Piano quartet in C minor op. 60

Allegro non troppo
Scherzo: allegro
Andante
Finale: allegro comodo

GILBERT KALISH *piano*
JOSEPH SILVERSTEIN *violin*
BURTON FINE *viola*
JULES ESKIN *cello*

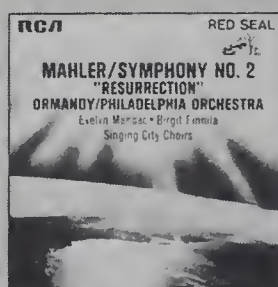
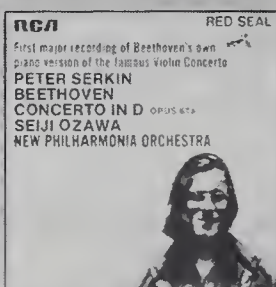
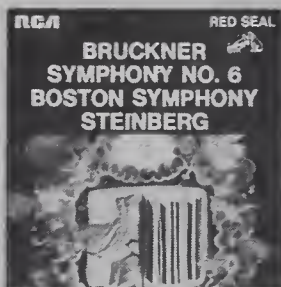
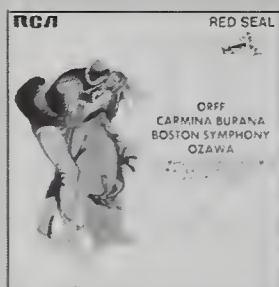
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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday July 28 1972 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

EUGENE ORMANDY *conductor*

*BRAHMS Tragic overture op. 81

SIBELIUS Symphony no. 5 in E flat op. 82
Tempo molto moderato – allegro moderato, ma poco
a poco stretto
Andante mosso, quasi allegretto
Allegro molto

intermission

*BARTÓK Concerto for orchestra
Andante non troppo – allegro vivace
Giuoco delle coppie: allegro scherzando
Elegy: andante non troppo
Intermezzo interrotto: allegretto
Finale: presto

The program notes for this evening's concert begin on page 27

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The Friends of Music at Tanglewood are hundreds of people concerned with keeping beautiful music in the Berkshires. Not only do the Friends help bring famous conductors and soloists to Tanglewood for the Berkshire Festival concerts, but they also provide the critical support for the Berkshire Music Center, the Boston Symphony Orchestra's training institution for tomorrow's great musicians. Further information about becoming a Friend of Music at Tanglewood, and about Berkshire Music Center events is available from the TANGLEWOOD FRIENDS OFFICE located at the Main Gate.

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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Saturday July 29 1972 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

EUGENE ORMANDY *conductor*

*BEETHOVEN Overture 'Leonore no. 3' op. 72b

†HINDEMITH Symphony 'Mathis der Maler'
Angelic concert
Entombment
Temptation of St Anthony

intermission

*STRAUSS Ein Heldenleben (A Hero's life) op. 40
JOSEPH SILVERSTEIN *violin*

The program notes for this evening's concert begin on page 29

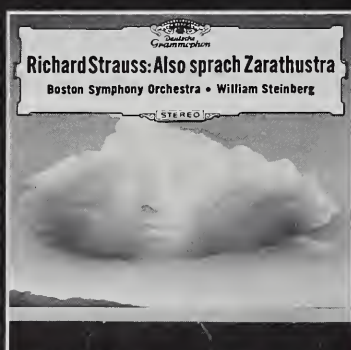
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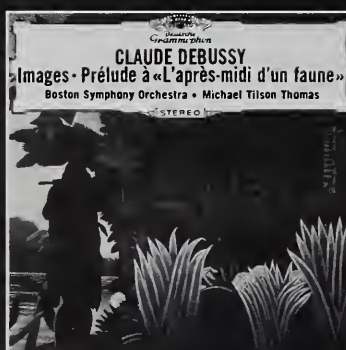
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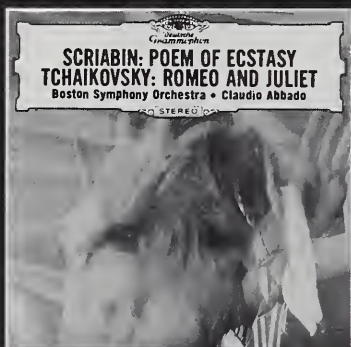
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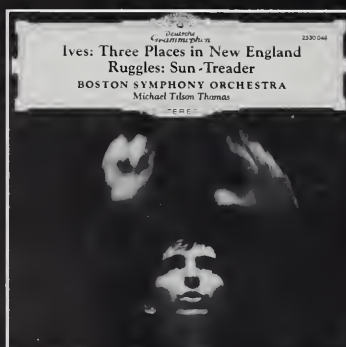
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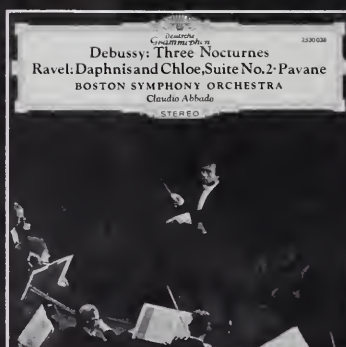
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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Sunday July 30 1972 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

JAMES LEVINE *conductor*

MOZART Violin concerto no. 4 in D K. 218
 Allegro
 Andante cantabile
 Rondeau: andante grazioso
 JOSEPH SILVERSTEIN

intermission

*MAHLER Symphony no. 6 in A minor
 Allegro energico, ma non troppo
 Scherzo: wuchtig (heavily)
 Andante moderato
 Finale

first performance at the Berkshire Festival

The program notes for this afternoon's concert begin on page 33

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MENDELSSOHN — Symph. No. 4

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BRAHMS — Requiem

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Aug. 12 (Sat) 8:30 pm
MOZART — Quartet in D Ma-
jor, K. 499
SMETANA — From My Life
FRANCK — Piano Quintet
Ward Davenny, piano
Aug. 18 (Fri) 8:30 pm
To be announced.

Aug. 25 (Fri) 8:30 pm
MOZART — Flute Quartet in
C Major, K. 285b
Thomas Nyfenger, flute
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E Minor, Op. 44 No. 2
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Program notes for Friday July 28

JOHANNES BRAHMS 1833-1897

Tragic overture op. 81

Program note by John N. Burk

'One weeps, the other laughs,' Brahms said of his pair of overtures, the 'Tragic' and the 'Academic festival'. Eric Blom adds, 'Why not "*Jean (Johannes) qui pleure et Jean qui rit?*" ' But as the bright overture does not precisely laugh but rather exudes a sort of good-natured, social contentment, a *Gemütlichkeit*, so the dark one is anything but tearful. Critics have imagined in it Hamlet, or Aristotle, or Faust, or some remote figure of classical tragedy, but none have divined personal tragedy in this score. Walter Niemann considers this overture less genuinely tragic than the music in which Brahms did not deliberately assume the tragic mask, as for example the first movement of the D minor Piano concerto or certain well-known pages from the four symphonies. He does find in it the outward tragic aspect of 'harshness and asperity' and puts it in the company of those "'character" overtures which have a genuine right to be called tragic: Handel's *Agrippina*, Beethoven's *Coriolan*, Cherubini's *Medea*, Schumann's *Manfred*, Volkmann's *Richard III* overtures. No throbbing vein of more pleasing or tender emotions runs through the cold classic marble of Brahms' overture. Even the second theme, in F, remains austere and palely conventional, and its yearning is, as it were, frozen into a sort of rigidity. The minor predominates throughout, and the few major themes and episodes are for the most part, according to Brahms' wont, at once mingled harmonically with the minor; they are, moreover, purely rhythmical rather than melodic in quality; forcibly insisting upon power and strength rather than confidently and unreservedly conscious of them. The really tragic quality, the fleeting touches of thrilling, individual emotion in this overture, are not to be found in conflict and storm, but in the crushing loneliness of terrifying and unearthly silences, in what have been called "dead places".'

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the Tragic overture for RCA.

JEAN SIBELIUS 1865-1957

Symphony no. 5 in E flat op. 82

Program note by John N. Burk

After writing his Fourth symphony in 1911, Sibelius returned to his program music, and composed *The dryad* in 1911, the *Scènes historiques* in 1912, *The bard* and *Luonnotar* in 1913, *Oceanides* in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem *King Fjalar*, rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth symphony.

'I cannot become a prolific writer,' so he expressed himself in a letter at this time, when he was pressed for a ballet (which was the composer's best chance at that moment for immediate gain and fame). 'It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas a motif* that would be excellently suited to symphonic composition!'

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Ekman shows how Sibelius composed his Fifth symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The world war descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have

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come to him from performances. Sixteen 'minor compositions', written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The Fifth symphony, according to Ekman, was a reaction from these events. The composer, who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth, this mood found a new awakening, a new expansion.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsinki on December 8 1915, Kajanus conducting. The composer was much fêted. Through October and November 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14 1916, at Helsinki, Sibelius conducting. In the summer of 1917 Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth. At the same time he contemplated a 'new and final revision' of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an interesting letter of May 20 1918, which gives evidence of a revision drastic indeed:

'My new works — partly sketched and planned.

The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphant.' And after characterizing the two new symphonies, he adds — 'it looks as if I were to come out with all these three symphonies at the same time.'

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924. Thus did the last three symphonies undergo a slow and laborious process of crystallization. 'The final form of one's work,' so Sibelius told his biographer, 'is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic — let us call it God — that governs a work of art is the forcing power.'

BÉLA BARTÓK 1881-1945

Concerto for orchestra

Program note by James Lyons

Two years and two months before he was to die, Bartók was very far from being the popular composer he became so quickly after he had fulfilled the primary requirement for immortality. He was among the least-performed of leading contemporaries, actually. For that and other reasons he was not a happy man. He was also an extraordinarily poor man, notwithstanding the lengthy and respectful entries about him in the encyclopedias. On top of all this, he was physically a sick man (though his ailment was not yet correctly diagnosed — in the early 1940s medical science knew little about leukemia). His physicians were in despair, and so was he.

And then, one warm day in that summer of 1943, there arrived at Bartók's small room in Doctors Hospital an unannounced caller whose very eminence must have given the patient reason to doubt that the world had forsaken him. In various accounts this famous visitor is described as a 'mysterious stranger' — an allusion to the unknown

patron who commissioned a Requiem from the dying Mozart, and simultaneously an implication that Bartók never before had met his unexpected guest.

The folklore must give way to facts: the distinguished caller was Serge Koussevitzky, who had introduced both Bartók the pianist and Bartók the composer to Boston Symphony audiences as far back as 1928. As of 1943 they did not count each other as close friends, to be sure. But one cannot doubt for a moment that each of these men knew the artistic measure of the other.

Koussevitzky had come alone. Accepting the only chair, he drew it close to the bed and began at once to explain his mission. Aware that the fiercely proud composer would accept neither charity nor an assignment he did not feel able to undertake, the conductor did not 'offer' a commission to the desperately ill Bartók. Instead, lying as matter-of-factly as he could, he reported that he was acting as a courier for the Koussevitzky Foundation (set up as a memorial to his late wife Natalie) and that he was bound to leave a check for \$500 with Bartók whether or not any new piece would be forthcoming. This figure, he added, was only half of what had been set aside. Another \$500 would be paid upon receipt of the score it was hoped that Bartók could write. But the first \$500 was his irrevocably.

The composer made no direct reply, but it was clear to Koussevitzky (so he subsequently disclosed) that the invalid suddenly had developed a determination to recover. For fully an hour the two talked with more and more animation on a variety of subjects. Then a nurse came in and motioned to the visitor that it was time for him to leave. Orthodox medicine has no explanation for the speedy, if temporary, recuperation that ensued. The grimest prognoses would be confirmed soon enough, but after Koussevitzky's visit Bartók rallied so astonishingly that the incredulous specialists authorized his discharge from the hospital.

Seeking the sun, Bartók wandered southward. He stopped at Asheville, North Carolina, where he rented a piano-less room and started composing. Almost immediately his publisher's New York office began to receive urgent requests for music paper. As fast as the bundles arrived he wrote for more. There and then, between August 15 and October 8, the *Concerto for orchestra* became a reality. Bartók sent the autograph manuscript for copying in three separate batches as the work took shape. Bartók was present in Symphony Hall for the première of his *Concerto for orchestra* on December 1 1944, and I clearly remember his acknowledging the applause with diffident little bows. On the following January 10 came the first New York performance, again by the Boston Symphony under Koussevitzky. It was a bitter cold night, but Carnegie Hall never seemed warmer. Bartók's health once more had taken a turn for the worse, and Koussevitzky had to lead the small, stooped figure onstage very, very slowly while the house cheered. Then the conductor slipped quickly out of sight and left Bartók alone for the audience to deal with as he was sure they would.

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The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded Bartók's Concerto for RCA.

Program notes for Saturday July 29

LUDWIG VAN BEETHOVEN

Overture 'Leonore no. 3' op. 72b

Program note by Andrew Raeburn

On November 13 1805 Napoleon Bonaparte's troops marched into Vienna. Seven days later the first performance of Beethoven's only opera *Fidelio* was given at the Theater-an-der-Wien 'before stalls full of French officers'. Many of the regular patrons had fled the city, the novelty of the piece did not appeal to the French military, and after two further performances, on November 21 and 22, Beethoven withdrew the opera. It was hardly an auspicious time to present a difficult new piece, and it did not help that none of the principal singers



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was more than mediocre. (The American première of the first version was given here at Tanglewood by the Boston Symphony Orchestra, conducted by Erich Leinsdorf, on August 5 1967.)

The critic of Leipzig's *Allgemeine Musikalische Zeitung* was unenthusiastic: 'The oddest among the odd products of last month was surely Beethoven's opera *Fidelio*, which we had been eagerly awaiting. The piece was given for the first time on November 20, but was received very coldly . . . The performance itself was not of the first rank.' Beethoven conducted the three original performances, but was thoroughly unhappy with them. Following the advice of well-intentioned friends, he made revisions (mostly cuts), and the second version of *Fidelio* was presented at the same theatre on March 29 1806. This time there were four performances. Beethoven was still dissatisfied: in a letter to Sebastian Meier, his brother-in-law, who sang the role of Pizarro, he wrote on April 10, the day of the final performance that spring: 'I beg you ask Herr von Seyfried to conduct my opera today. I should like to look at and hear it from a distance. At least my patience will not be so sorely tried as if I have to hear my music botched from nearby! . . . One really loses delight in composing anything at all when one hears this kind of performance.'

For more than seven years Beethoven put *Fidelio* aside. Then, early in 1814, the opportunity for another revival presented itself. Georg Friedrich Trietschke, the stage manager and poet of the Kärntnertor-Theater, revised the libretto, and Beethoven set to work once again on the score. The première of the opera as it is best known today was given at Trietschke's theatre on May 23. It was triumphantly successful.

For the first production of 1805 Beethoven wrote the overture now known as 'Leonore no. 2'. The following year the revised version began with 'Leonore no. 3', a piece even more elaborately constructed than its precursor. For the 1814 production Beethoven realized that so long and formal a piece was out of place before the first act, and wrote the overture now called 'Fidelio', a shorter and simpler piece which is theatrically a more effective prelude to the domestic atmosphere of the first scene, in which Marcelline, daughter of Seville Prison's chief warder, does her ironing, while the turnkey Jaquino vainly proposes marriage.

The overtures for the two earlier versions, masterpieces both, are happily now staples of the symphonic repertoire. *Leonore no. 3* is often played also in the opera house before the curtain goes up on the last act of *Fidelio*.

There are two recordings of the overture 'Leonore no. 3' by the Boston Symphony Orchestra available on the RCA label: one is conducted by Charles Munch, the other by Erich Leinsdorf.

PAUL HINDEMITH 1895-1963

Symphony 'Mathis der Maler' ('Matthias the painter')

Program note by Klaus G. Roy

There are certain works of art in our time which have, virtually from the moment of their appearance, held a stature that is unassailable. Like so many paintings from this century now on view in our galleries, there are musical compositions that are 'no longer on trial', as one guide put it: 'we are'. The *Mathis der Maler* Symphony of Paul Hindemith is such a work; unlike the opera from which it is drawn, which continues to present problems of production and 'popular' comprehension, the instrumental excerpts have long since been accepted as a repertoire piece, as a genuine 'modern classic'.

The work is of unusual interest for many reasons, with responses possible on many levels. The music itself, first of all, belongs to the great composer's most inspired utterances, consistent in quality, intense in feeling, far-reaching in vision. It can be heard for its own sake, without recourse to any background information, and enjoyed for the beauty of its sound, the solidity of its form, the assurance of its craftsmanship. Next, the work is remarkable for its transmutation of visual into musical experience, whereby the image, once fixed in space, finds itself—as it were—in motion, proceeding in time. Matthias Grünewald's paintings take on for us a new meaning, a widened horizon—because a composer 'heard' them.

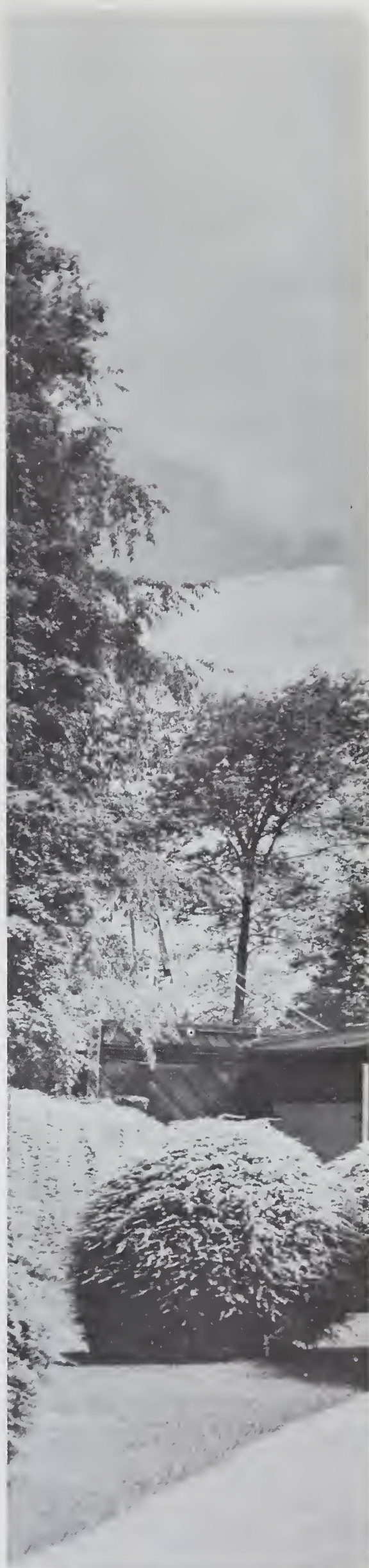
The story of the opera's coming-about in the early days of the late and unlamented Thousand-Year Reich (which lasted a cataclysmic twelve) is in itself fascinating. Because the composer had chosen a subject that dared to question the artist's relationship to his country's objectives, that drew into doubt the very nature of what was 'patriotic', the opera was not performed in Germany until after the war (1946, in Stuttgart) and even the 1934 performance of the Symphony caused serious trouble for its conductor — Wilhelm Furtwängler — as well as for its composer.

Yet perhaps the most significant aspect of the work, quite apart from political and personal ramifications, is its brave attempt to come to grips with the issue of why the artist must be an artist, what are his duties and responsibilities as well as his pleasures and drives. All his life long, Hindemith showed his active concern with this perennial problem; it became to him a matter not only of esthetics but of ethics. He fought for the bridging of the gap between musical producer and consumer, for active music-making by an aware and sensitive public. And most important of all, he believed that music — and all art — had the power of ennoblement. He would probably have disagreed with Alfred Einstein's remark that 'the morality of a piece consists only in its quality and perfection'. For him, these criteria were understood, as basic and unquestioned. But beyond this, he wished — as Handel once said to his King — not only to entertain, but to make people better. This social view of music's purpose he shared also with Bach and with Beethoven; he supported it emphatically in his books, and expressed it in music.

The character of *Matthias the painter*, he wrote in the 1930's 'stands for the embodiment of problems, wishes and doubts, which have occupied the minds of all serious artists from remotest times. For whom are works of art created? What is their purpose? How can the artist make himself understood to his adversary? This man, who wants to delve into the most obscure motives for creative work, sinks into a fit of unfruitful brooding, despairs of his mission and becomes absorbed in problems, the solution of which now seems to him more important for the well-being of his oppressed fellowman than the creation of works of art. He goes to war and fights on the side of the rebellious peasants against the nobles and the church and thus against his own master, Cardinal Albrecht of Mainz. There is a gross contradiction between his imaginary ideal of a fair combat and just victory and the ugly reality of the Peasants' War [1524 AD].

'Mathis soon sees the wide gulf separating him from his companions in arms, and when the peasants suffer a decisive defeat, he is so completely engulfed in despair that not even death by his own hand or a stranger's has mercy upon him. In an allegorical scene he experiences the temptation of St Anthony; all the promptings of conscience within his tortured soul rise to assail and plague him and call him to account for his actions. The knowledge of being condemned to utter uselessness overwhelms him. In the subsequent stage action there is a close resemblance to the visit of St Anthony to St Paul in Thebaid, as it is depicted on Grünewald's Isenheim altarpiece. Paul, under whose allegorical disguise Cardinal Albrecht is to be recognized, enlightens Mathis, in the likeness of Anthony, about his mistakes and instructs him as to the right road which he is to follow in the future. The conversion to conscious, supreme artistic endeavor is successful. Mathis devotes the remainder of his days to his art, which is henceforth rooted in his faith in the talent bestowed upon him by God and in his attachment to his native soil.'

Each of the three movements of the 'Symphony' is a counterpart of one of the panels in Grünewald's Isenheim altarpiece. The first movement, *Angelic concert*, takes its title from the picture of the viol-playing angels celebrating the Nativity, and can be heard for the most part as joyful — indeed 'angelic' — music-making. The second movement, *Entombment*, is a short threnody paralleling the painting at the base of the Crucifixion altar panel; in the opera, it appears as an intermezzo in the final scene, and there symbolizes also the 'entombment' of the old painter's brushes upon his withdrawal from the world. The *Temptation of St Anthony*, near the end of the opera, stands for the intense spiritual struggle through which the artist must go before he can make his ultimate decision. In the stage work, much of the



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music we hear is also sung, with the oppressive visions of the Saint reaching a pitch of almost unbearable force. The lyrical—indeed seductive—theme that follows upon the high trill of the violins in the center of the movement represents, in the opera, the temptation of sensuality. Mathis's final reply to the courtesan is meaningful: 'There is so much of nobility in us that it must not be allowed to perish in the jaws of common vulgarity.'

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The Boston Symphony Orchestra, conducted by William Steinberg, has recorded the Symphony 'Mathis der Maler' for Deutsche Grammophon. The album is due for release in the coming months.

Klaus G. Roy, formerly a resident of Boston, has been Director of Publications and Program Book Editor of the Cleveland Orchestra since 1958. A graduate in music of Boston University and Harvard University, he has been active for more than twenty years as composer, critic, teacher, librarian and lecturer. His note is reprinted by his kind permission and that of the Musical Arts Association of Cleveland.

RICHARD STRAUSS 1864-1949

Ein Heldenleben (A Hero's life), tone poem, op. 40

Program note by John N. Burk

As *Don Quixote* is an extension of the variation form, and *Till Eulenspiegel* maintains the skeleton of a rondo, *Ein Heldenleben* has been described as a vast symphonic movement. The first two parts may be called the first subject elaborately laid out with many subsidiary themes: the 'Hero's companion' provides the contrasting second subject; the 'Deeds of war' is the working out of these themes, culminating in a sort of recapitulation. The last two sections are as a coda of extreme length.

1. THE HERO — The Hero's principal theme is stated at once by the horns and strings—broad and sweeping with wide skips—full of energy and assurance. If this particular tone poem is a character study rather than a narration, it cannot be expected that the composer draw his hero complete in the first outline. As the complex of the score is built up with numerous derivative phrases and secondary themes, the character gains appreciably in stature and dignity (the picture is to become still more full-rounded as the hero is presented in relation to life, ennobled by love, hardened by attack, exalted by achievement, ultimately mellowed and reconciled to his environment by the finer qualities which his soul's growth has attained). The section ends with a thunderous assertion of power, after which the ensuing complaints of his antagonists, mean and carping, sound petty indeed.

2. THE HERO'S ADVERSARIES — This picture was drawn too sharply in the judgment of the early hearers of *Ein Heldenleben*. Strauss went so far in depicting their whining stupidities that the composer's unshakable enthusiasts felt called upon to draw a new definition for 'beauty', a new boundary for permissible liberties in descriptive suggestion. The themes of the hero's critics are awkward and sidling; in the woodwind 'scharf', 'spitzig', 'schnarrend', in the bass grubby and sodden. The hero's answering comment is disillusioned, saddened, but at last he is goaded to an emphatic and strong retort.

There seems to be only one other case in history where a composer openly mocks his critics in his music—the case of Wagner and his Beckmesser.

3. THE HERO'S COMPANION — As with his hero, Strauss unfolds his heroine gradually, in the course of his development. Her voice (which is that of the violin solo in increasingly ornate cadenzas) is at first capricious and wilful—refuses to blend and become one with the music the orchestra is playing. But gradually the pair reach a harmonious understanding. Their two voices become one as the score grows richer in texture and develops a love song in which the orchestra builds up a lyric opulence and tonal splendor such as none but Strauss could achieve. At a point where the music rests upon a soft chord long held, the theme of the adversaries is heard, as if in the distance.

4. THE HERO'S DEEDS OF WAR — A trumpet fanfare (off stage at first) breaks the glamorous spell with a challenge to battle, which is

soon raging with every ounce of Strauss's technique of color, his prodigious contrapuntal resource called into play. The hero is assailed with drums and brass in assembled array; but his theme retorts with proud assurance of strength, further fortified in a repetition of the love music which has gone before. Again the orchestra rises to a full and impressive climax — a song of triumph.

5. THE HERO'S WORKS OF PEACE — But triumph of this sort is without lasting satisfaction. The music from this point grows less exultant, becomes more reflective and 'inward', seeking deeper currents. The hero's 'works of peace' are recalled in themes from Strauss's earlier works: phrases are heard from *Don Juan*, *Zarathustra*, *Tod und Verklärung*, *Don Quixote*, *Macbeth*, *Guntram*, *Till Eulenspiegel*, and the song *Traum durch die Dämmerung*. The beloved companion is also remembered. The cunning skill of the composer in weaving a string of unrelated subjects into a continuous and plausible musical narrative is a passing Straussian wonder.

6. THE HERO'S RETIREMENT FROM THE WORLD AND THE FULFILLMENT OF HIS LIFE — There is a final conflict with the forces of hate, but this time it is soon resolved. The protagonist has at last found peace with himself. There are flitting recollections of his past life, but placid resignation now possesses him. The music at last sublimates on themes of the hero, through which the violin solo is intertwined.

Strauss's audiences and critics have too long been bothered by the evidence of the allusions listed above that the composer was describing himself all along, erecting in this score a monument to his own conceit. All introspective fiction is autobiographical, and Strauss could not have immersed himself so completely into his epic without portraying his own character. His real offense was in openly admitting and vaunting the fact. Shocking audacities have a way of losing their edge and interest as the next generation, and the next, come along. All that is finally asked is the worth of the music — as music.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded Ein Heldenleben for RCA; Joseph Silverstein is the violin soloist.

Program notes for Sunday July 30

by John N. Burk

WOLFGANG AMADEUS MOZART 1756-1791

Violin concerto no. 4 in D K. 218

The industrious Mozart, in his twentieth year, between April and December 1775, composed a set of five violin concertos of which this one, dated October, was the fourth in order. It was referred to in letters by both father and son as the 'Strasbourg' concerto. The Concertos were written for the Archbishop of Salzburg, Mozart's patron and employer, and may or may not have been intended for the composer's own use; to play upon the violin at Court was one of his expected duties.

The Fourth concerto continues the mounting succession apparent in its three predecessors, with ampler periods, consistently greater invention, further integration of solo and tutti forces into a single discourse. It rivals the Fifth in popularity. It seems to have been preferred by Mozart himself, for he mentions in his letters having played it with success in Augsburg. The Andante cantabile is a great instrumental aria. The 'Rondeau' is again light and humorous as if its composer delighted in sudden switches of subject and meter. It begins in a mincing French style as an Andante grazioso, which gives way twice to a brighter Allegro in 6/8, then to a little gavotte, and a peasant dance to a droning oboe. The 6/8 tempo ends the piece, but rather quietly, as if Mozart enjoyed depriving the virtuoso of the expected brilliant conclusion, or, if he himself were to be the soloist, fooling his audience.

Joseph Silverstein has composed his own cadenzas for this performance.





GUSTAV MAHLER 1860-1911

Symphony no. 6 in A minor

When Mahler's Sixth symphony was introduced to America, in New York in 1947, Warren Storey Smith wrote in the *Boston Post* of December 21: 'Even in Europe performances of the Mahler Sixth have been few and far between. From the very outset, it was destined to be the black sheep of the Mahler flock. Not because it was weak — it is, in fact, one of the most firmly-knit, most consistently powerful of his creations — but because, unlike its fellows, it bids us not to hope but to despair. There are, of course, relieving episodes: the slow movement is an idyll, serenely beautiful; the second subject of the otherwise somber first movement has sweep and passion; the trio of what may be termed the grimmest of symphonic scherzos, is pleasant, if not exactly gay. But whereas the other eight symphonies and *The song of the earth* have their bitter, their sorrowful or their ironic pages, they nevertheless all end in major, whether the mood be one of triumph, elation, calm resignation or blissful contentment. The Sixth alone withholds this ultimate consolation.'

Mahler was always tonally geared, tonally sensitive. Sounds came to him from his earlier years; country sounds and city sounds lingered in his memory, developed into intricate shapes and became his working material. He loved folk melody as melody, march rhythms whether slow or fast for their propulsive or dramatic usefulness, a *Ländler* rhythm for its scherzo uses. He sought what are often labeled 'macabre' effects to give play to exotic instrumental combinations. As a master of orchestral color, of intricate polyphony, of dramatic juxtaposition, he found these elements extremely useful as material for his symphonic structures. The musical shapes were not secondary, they were fundamental, the true voice of the composer who thought always in tonal possibilities. Through them he found his moods — exultant or dark, challenging or quiescent. Moods had always been the special wizardry of music. Here they recur, reflecting the personal character of the artist, and not by his own volition. Mahler realized when he had put the last touches on the score of the Sixth symphony that he had also put himself into the score, and had done it so completely that nothing more was to be said. He wrote to Bruno Walter in that moment of elation:

'If a man wants to make music, he may not want to paint, write poetry or compose. But what a man composes is surely the whole man, his feelings, thoughts, his breathing, his suffering. There is nothing against a program (even if it is not exactly the highest rung of the ladder) but a musician must express himself and not an author, a philosopher, a painter, all of whom may be contained in a musician. In a word, who has no genius must stay away from it, and who has genius doesn't have to be scared of anything. The whole stew reminds me of a man who has begotten a child but who breaks his head afterwards as to whether it is a true child, or as to whether he begot it with good intentions, etc. He loved and he achieved. Period. If a man does not love and does not achieve, there is no child. Again period. And as one is and achieves, so is the child. Still once more period.'

'My sixth is finished. I believe I achieved. A thousand periods.'

When he called the last page of the finale a 'period', he must have known only too well that the matter would not be closed. There were too many question marks implicit in the last movement. There were the 'strokes of fate' when blows of a hammer were indicated at three climactic points. The 'finale' was bound to be called the music of 'despair', and Mahler a 'pessimist' obsessed with thoughts of death. As it happens, Mahler was anything but gloomy just then. His widow tells us in her memoirs that she was puzzled when he went to the piano and played for her the Sixth symphony from sketches and his *Kindertotenlieder*, a simultaneous work. He had every reason to enjoy life at the time and no reason except that of the questing artist to throw himself into a state of despondency over death in general and the death of children in particular. His own two were healthy and happy. As is the way with introspective composers, his tragic mood would have been induced by his music rather than caused by any present circumstance. One can imagine him smiling indulgently at the reproaches of his wife when she said: 'For heaven's sake don't tempt

Providence!' She and others have said that Mahler was often obsessed by forebodings of death. He was continually occupied by thoughts of desolation, death, eternity, and they became increasingly the subject of his symphonies.

Who, even his closest associates, could fathom the complex of feelings, thoughts, acts which were the man Mahler? Everyone, on the other hand, who is at all responsive to music and unconcerned with extraneous whys and wherefores, may perceive the artist Mahler and look no further. Mahler's art had no need to bespeak immediate experience. If the close of the Finale of the Sixth, which has gathered what has gone before and brought the whole to a culmination, becomes at last solemnly tragic, it can be pointed out that tragedy as a subject provides any artist with his strongest and most effective material — the musical artist not least.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded Mahler's Sixth symphony for RCA.

COMING EVENTS AT TANGLEWOOD

Details of next week's concerts by the Boston Symphony Orchestra, and of the Berkshire Music Center events open to the public, are included on a special information sheet, which is available at the entrances to the Tanglewood grounds.

THE CONDUCTORS

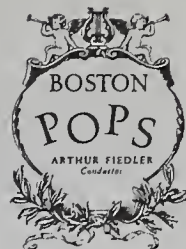
EUGENE ORMANDY, now in his thirty-sixth year as Music Director of the Philadelphia Orchestra, has been guest conductor of the Boston Symphony on many occasions during the past fifteen years, both here at Tanglewood, and at Symphony Hall. Born in Budapest in 1899, he entered the Royal Academy of Music there at the age of five, and received his professor's diploma twelve years later. He began his career as a violinist and teacher, traveled to the United States in 1921, and soon became radio's first important conductor. In 1930 he directed his first concerts with the Philadelphia and New York Philharmonic Orchestras. The following year he was appointed permanent conductor of the Minneapolis Symphony. During his tenure in Minneapolis Mr Ormandy returned frequently to be guest conductor of the Philadelphia Orchestra until his appointment in 1936 as Music Director and Conductor.

Under his leadership the Philadelphia Orchestra has remained one of the world's greatest musical ensembles. He has led tours to many parts of the world and throughout the United States, has directed the Orchestra at the Saratoga Performing Arts Center, and has made hundreds of recordings for RCA and Columbia. Eugene Ormandy has received many tributes and honors, among them the Presidential Medal of Freedom, presented by President Nixon in 1970; the Honor Cross for Arts and Sciences, First Class, the highest award the Austrian government can bestow on a civilian; the Philadelphia Award; and the National Recognition Award of the Freedoms Foundation. He is also a Commander of the French Legion of Honor, a Knight of the Order of Dannebrog, First Class, a Knight of the Order of the White Rose of Finland, and a holder of the medals of the Mahler and Bruckner Societies. Mr Ormandy has honorary degrees from seventeen universities and music academies. Earlier this year he was made a Commendatore of Merit of the Italian Republic.

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July 25
FERRANTE & TEICHER

August 1
NIGHT IN OLD VIENNA
WITH ROBERTA PETERS

August 8
CHET ATKINS

August 15
LILIT GAMPEL

August 22
BOSTON BALLET

August 29
CHARLIE BYRD

September 5
STEVE ALLEN

September 12
LERNER & LOEWE
EVENING

September 19
OLD TIMERS' NIGHT —
YOUR FATHER'S MUSTACHE

EVENING AT POPS will be broadcast nationally by the Public Broadcasting Service at least twice weekly (Tuesdays at 8:30 & Sundays at 10:00). Check in the local press for the correct times for your area. In Boston EVENING AT POPS will also be shown at 8:30 on Fridays.

JAMES LEVINE, Principal Conductor elect of the Metropolitan Opera, was born in Cincinnati twenty-eight years ago. At the age of ten he was piano soloist with the Cincinnati Symphony, then continued his musical studies with Walter Levin of the LaSalle Quartet, and attended the Juilliard School, where his teachers were Rosina Lhevinne and Jean Morel. Later he studied conducting under the auspices of the Ford Foundation's American Conductors Project with Max Rudolf, Alfred Wallenstein and Fausto Cleva. At the Marlboro Festival he studied piano with Rudolf Serkin, and spent nine seasons at the Aspen Music Festival, first as a student, then as a member of the faculty. For three summers he was Music Director of the Meadow Brook Orchestra.

James Levine joined the conducting staff of the Cleveland Orchestra at the invitation of George Szell, and remained there for six years. Since 1965 he has been Music Director of the University Circle Orchestra at the Cleveland Institute of Music. In June 1971 he made his debut at the Metropolitan Opera, conducting *Tosca*, while this season he has conducted both *Tosca* and *Luisa Miller*. During the past two seasons he has appeared with many orchestras and opera companies, including the Philadelphia Orchestra, the Cleveland Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Los Angeles Philharmonic, the San Francisco Symphony, the Cincinnati Symphony, the Dallas Symphony, the Toronto Symphony, the San Francisco Opera and the Welsh National Opera. James Levine has made a recital record with Jennie Tourel for the Desto label, and will make his first operatic recording for Angel Records this summer. He conducted the Boston Symphony for the first time last April.

THE SOLOISTS

JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, and Assistant conductor since the beginning of the 1971-1972 season, joined the Orchestra in 1955. He was then, at the age of twenty-three, the youngest member. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of

Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, in 1969 a tour to the Virgin Islands and Florida. During past seasons he has performed many concertos with the Orchestra, and has recorded those by Bartók and Stravinsky for RCA.

He is violinist of the Boston Symphony String Trio and first violinist of the Boston Symphony String Quartet, and as violinist of the Boston Symphony Chamber Players Joseph Silverstein has made many recordings of chamber music both for RCA and Deutsche Grammophon. Chairman of the Faculty of the Berkshire Music Center at Tanglewood, he also teaches privately. In 1970 he received an honorary Doctorate of Music from Tufts University. During the 1969-1970 season he made his debut as conductor with the Boston Symphony and Boston Pops Orchestras.

BURTON FINE, principal viola of the Boston Symphony Orchestra, is a native of Philadelphia. He joined the Orchestra in 1963 after spending nine years as a research chemist with the National Space and Aeronautics Administration in Cleveland. His musical education was at the Curtis Institute of Music, where he studied with Ivan Galamian. He also attended the Berkshire Music Center here at Tanglewood. Burton Fine was originally invited to the Boston Symphony as a violinist, but was appointed to his present position at the end of his first season. He has appeared as soloist with the Orchestra on several occasions, and has been a member of the Boston Symphony Chamber Players since their formation seven years ago. With them he has made many recordings for Deutsche Grammophon and RCA. Burton Fine is a member of the faculties of the Berkshire Music Center and of the New England Conservatory.

JULES ESKIN, principal cello of the Boston Symphony Orchestra, came to Boston in 1964 from the Cleveland Orchestra, where he held the same

chair. He was born in Philadelphia and studied at the Curtis Institute with Leonard Rose. His other teachers were Gregor Piatigorsky and Janos Starker. He won the Naumberg Foundation award in 1954 and made his debut at Town Hall, New York, the same year under the Foundation's auspices. He joined the Dallas Symphony and was later first cellist of the New York City Opera and Ballet Orchestra.

Jules Eskin is on the faculty of the Berkshire Music Center and is a member of the Boston Symphony Chamber Players, with whom he has traveled on their national and international tours. He has played several concertos with the Orchestra, including the Brahms Double, the Beethoven Triple, the Haydn C major, the Dvořák, and the Schumann. He played the solo cello part in Haydn's *Sinfonia concertante* with the Orchestra at Tanglewood in the summer of 1969 and was soloist with the Berkshire Music Center Orchestra in a performance of Tchaikovsky's *Rococo variations*. With the Boston Symphony Chamber Players, he has made many recordings for Deutsche Grammophon and RCA.

GILBERT KALISH, born in New York City, is a graduate of Columbia University. He studied piano with Leonard Shure, Julius Hereford and Isabelle Vengerova. A specialist in contemporary music, he has appeared as soloist in concertos by Berg, Carter, Messiaen and Stravinsky, and has long been the pianist of the Contemporary Chamber Ensemble. He televised the complete Sonatas for violin and piano of Beethoven in honor of the composer's bicentenary in 1970, and has recorded all the chamber music of Charles Ives which includes piano.

Gilbert Kalish has appeared as pianist with the Boston Symphony Chamber Players on many occasions, and joined them for their tour of Europe last year. As a teacher he is Artist-in-residence at the State University of New York at Stony Brook, Associate-in-performance at Swarthmore College, and a member of the faculty of the Berkshire Music Center here at Tanglewood. His recordings are on the Columbia, CRI, Folkways and Nonesuch labels. He appeared with the Orchestra last fall in performances of Denisov's *Chamber concerto*, and of Liszt's *Hexaméron* for six pianos and orchestra.

JAMES
LEVINE

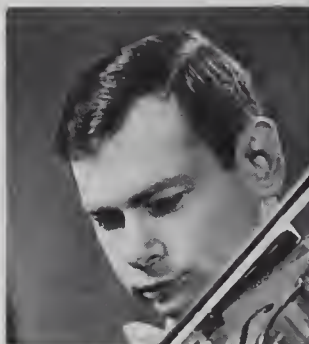


JOSEPH
SILVERSTEIN



John A. Wolters

BURTON
FINE



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JULES
ESKIN

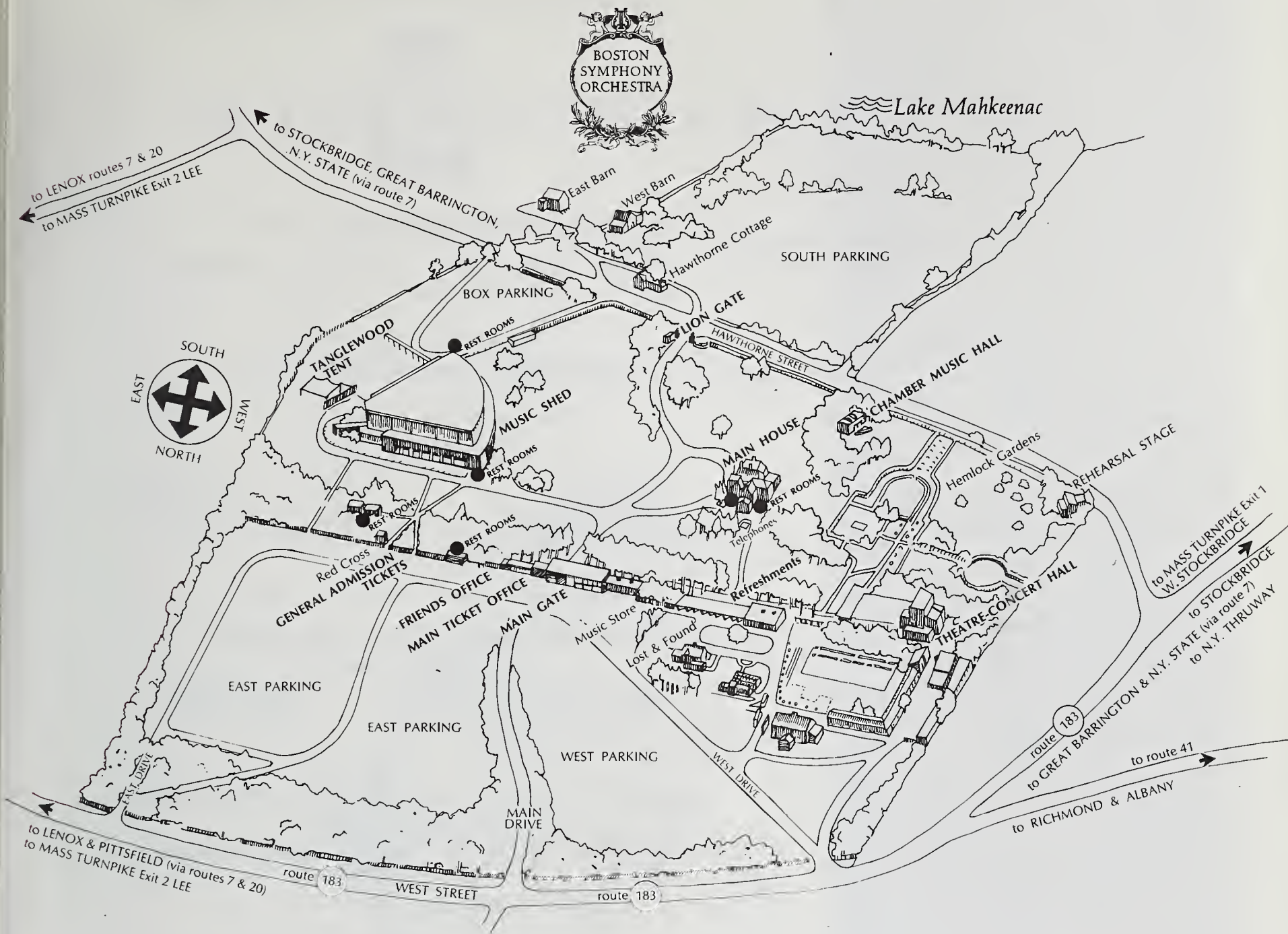


John A. Wolters

GILBERT
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LEAVING TANGLEWOOD

At the end of each Boston Symphony Orchestra concert, route 183 (West Street) is one way (two lanes) eastbound from the Tanglewood East Drive to Lenox. Visitors leaving the parking lots by the Main Drive and West Drive may turn right or left. By turning left from the Main or West Drive the motorist can reach route 41, the Massachusetts Turnpike (Exit 1), the New York Thruway, or points south. Traffic leaving the South and Box parking areas may go in either direction on Hawthorne Street. The Lenox, Stockbridge and State Police, and the Tanglewood parking attendants will give every help to visitors who follow these directions.

The Berkshire Festival Program is published by the Boston Symphony Orchestra Inc., Symphony Hall, Boston, Massachusetts 02115, and Tanglewood, Lenox, Massachusetts 01240.

The advertising representatives are MediaRep Center Inc., 1425 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 482-5233. Inquiries for advertising space should be addressed to Mr William Dore of MediaRep Center.

DAYS IN THE ARTS

is a program of the Boston Symphony Orchestra designed to introduce Boston Public School children to the arts by using the cultural resources of Tanglewood and Berkshire County. Thirty fifth- and sixth-graders come each week to spend four days meeting with professionals and students and attending various performances on the Tanglewood grounds. The children also enjoy the natural resources of the Berkshires through swimming, hiking, and visiting the Pleasant Valley Sanctuary, but the emphasis is on the arts.

The program is made possible by a grant from the Frederick J. Kennedy Memorial Foundation and by the co-operation of the artists and artists-in-training who volunteer their time and talent. Members of the Boston Symphony Orchestra and students of the Berkshire Music Center demonstrate their instruments, student dancers from Jacob's Pillow give a special introductory workshop, young actors give an extensive tour of the Williamstown Theatre, and five full-time counselors integrate their talents in art, music and photography.

Days in the Arts is an attempt to give the children who take part a pleasant initiation into the world of music, dance and drama. It is through the arts that a child can build a bridge from his imagination to reality. If he learns to cross that bridge with ease, perhaps the beauty he creates in the imaginary world will remain in the real world he helps to create when he is an adult.

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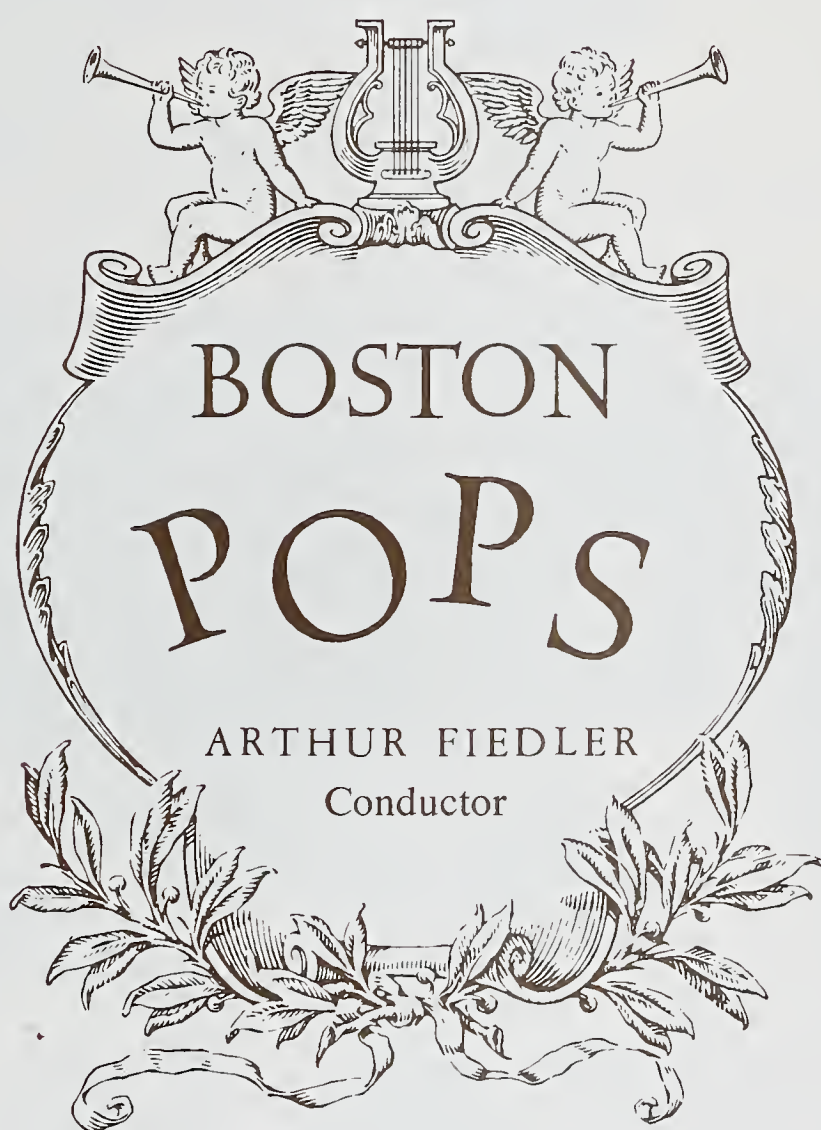
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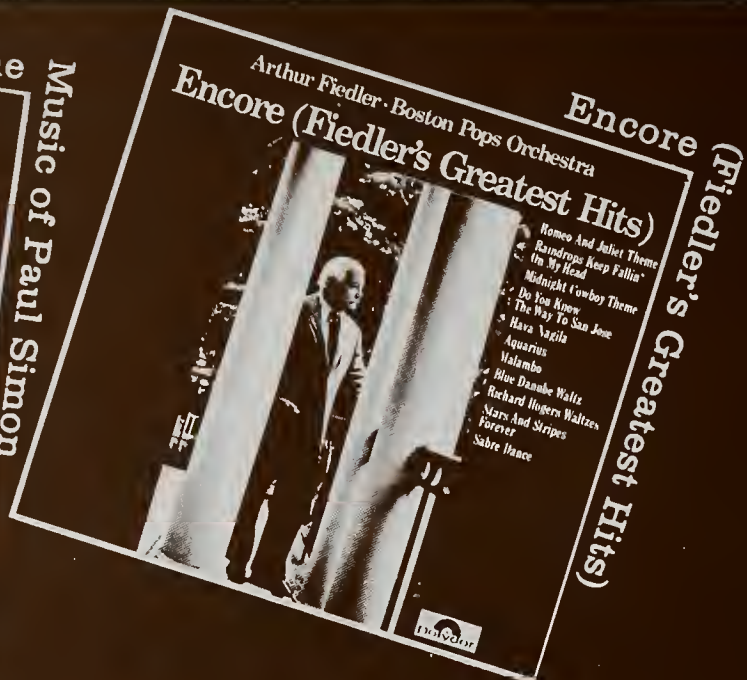
ARTHUR FIEDLER conductor

PENSION FUND BENEFIT CONCERT



Tuesday August 1 1972 at 8.30 pm

TANGLEWOOD



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GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Tuesday August 1 1972 at 8.30 pm

BOSTON POPS ORCHESTRA

ARTHUR FIEDLER *conductor*

PENSION FUND BENEFIT CONCERT

A LERNER AND LOEWE EVENING

LOUISE RUSSELL *soprano* CORINNE CURRY *mezzo-soprano*
VAHAN KHANZADIAN *tenor* RICHARD FREDRICKS *baritone*

TANGLEWOOD FESTIVAL CHORUS
John Oliver *director*

Overture *Orchestra*
'With a Little Bit of Luck' (My Fair Lady)
'The March to Welcome Guenevere' (Camelot)
'They Call the Wind Maria' (Paint Your Wagon)
'It's Almost Like Being in Love' (Brigadoon)
'The Rain in Spain' (My Fair Lady)
'The Night They Invented Champagne' (Gigi)

CAMELOT

'Camelot' *Richard Fredricks & Chorus*
'What Do the Simple Folk Do?' *Corinne Curry & Richard Fredricks*
'If Ever I Would Leave You' *Vahan Khanzadian*

GIGI

'The Night They Invented Champagne' *Chorus*
'I Remember It Well' *Corinne Curry & Richard Fredricks*
'Gigi' *Richard Fredricks & Chorus*

BRIGADOON

*Selection from 'Brigadoon' *Orchestra*
Sword Dance and Reel – Down on MacConnachy Square – The
Heather on the Hill – Almost Like Being in Love – Come to Me,
Bend to Me – I'll Go Home with Bonny Jean

PAINT YOUR WAGON

'I Talk to the Trees' *Louise Russell & Vahan Khanzadian*
'They Call the Wind Maria' *Richard Fredricks & Chorus*
Finale *Richard Fredricks & Chorus*
'There's a Coach Comin' In'
'I'm on My Way'

MY FAIR LADY

'Wouldn't It Be Lovely' *Corinne Curry & Chorus*
'The Rain in Spain' *Corinne Curry, Vahan Khanzadian & Richard Fredricks*
'I Could Have Danced All Night' *Louise Russell*
'Show Me' *Louise Russell*
Finale *Entire Ensemble*
'I Could Have Danced All Night'

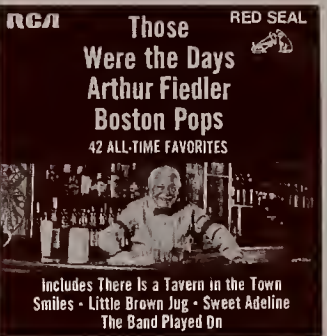
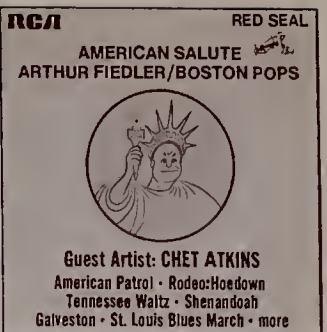
intermission

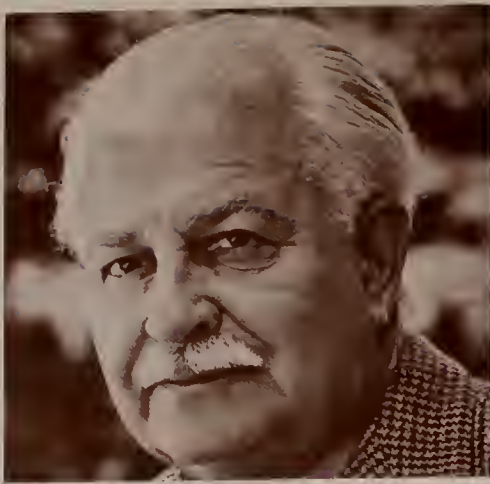
*Eleanor Rigby *Lennon & McCartney*
Medley of Burt Bacharach Tunes *arr. Knight*
†Look What They've Done to My Song *Melanie*

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ARTHUR FIEDLER is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of the city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre—which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the

violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fourteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.



LOUISE RUSSELL makes her debut with the Pops this evening. A graduate of the State University of Iowa, she continued vocal studies in Cologne, Germany, and at Louisiana State University. During recent seasons she has appeared with major orchestras and with many leading opera companies, among them the New York City Opera, the Stuttgart Staatsoper, the Philadelphia Lyric Opera, the Cincinnati Summer Opera and the company of La Scala, Milan. Her travels have taken her as far afield as Japan. Louise Russell's large repertoire includes the roles of Gilda, Violetta, Lucia, Constanza, the Queen of the night, Nedda and Zerlina.



CORINNE CURRY is a graduate of the New England Conservatory of Music. In opera her roles range from the boyish Hansel to the fiery Carmen, and she has appeared with the Chicago Lyric Opera, the Central City Opera, the Boston Opera Group, the Washington Opera Society and the Metropolitan Opera Studio. She has sung Verdi's *Requiem*, Ravel's *Shéhérazade* and Mahler's *Songs of a wayfarer* with such orchestras as the Denver Symphony, the Kol Israel Philharmonic, the St Louis Symphony, and has appeared on several occasions with Arthur Fiedler and the Boston Pops. Here at Tanglewood she has been soloist at the Fromm Festival of Contemporary music, working with such prominent American composers as Aaron Copland and Marc Blitzstein. A frequent recitalist and television performer, Corinne Curry has recorded for the Cambridge and Seraphim labels.



VAHAN KHANZADIAN, who made his debut with the Boston Symphony last summer, appeared for the first time with the Pops earlier this year. Music has always played a major part in his life and after successful appearances in New York, he signed a contract in 1968 with the San Francisco Opera. Since that time he has appeared with opera companies and symphony orchestras in many parts of the United States. Among his many roles are Alfredo in *Die Fledermaus*, Pinkerton in *Madam Butterfly* and Paco in *La vida breve*.



RICHARD FREDRICKS, a native of Los Angeles, began his career in musical comedy, and has sung the Rodgers and Hammerstein show at the Hollywood Bowl for the last eight years. Now leading baritone of the New York City and San Francisco Operas, he has sung major roles in, among other operas, *Don Pasquale*, *Roberto Devereux*, *Lucia di Lammermoor*, *Faust*, *The Marriage of Figaro*, *The Magic Flute*, *Così fan tutte*, *The Barber of Seville*, *Lizzie Borden*, *The Tender Land*, *Tosca* and *Rigoletto*. He also has a busy career on the concert platform, and has appeared as soloist with many of the leading orchestras including the Pittsburgh Symphony conducted by William Steinberg, the Los Angeles Philharmonic, the San Francisco Symphony, the Milwaukee Symphony and the Minnesota Orchestra. Last summer Richard Fredricks sang at the San Mateo Festival and the Wolf Trap Farm concerts. A frequent recitalist, he won great acclaim for his recent appearance in Boston.

THE BOSTON SYMPHONY PENSION INSTITUTION

The Boston Symphony Pension Institution, established in 1903, is the oldest among American symphony orchestras. During the past few years the Pension Institution has paid annually over 400,000 dollars to nearly one hundred pensioners and their widows. Pension Institution income is derived from Pension Fund concerts, from open rehearsals in Symphony Hall and at Tanglewood and from radio broadcasts, for which the members of the Orchestra donate their services. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the players and the Corporation are members of the Pension Institution's Board of Directors.



Tanglewood

1972

Festival of Contemporary Music

August 4 - August 10, 1972

Sponsored by the
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in cooperation with the
FROMM MUSIC FOUNDATION

PERSPECTIVES OF NEW MUSIC



Benjamin Boretz / Editor
Elaine Barkin
Hubert S. Howe, Jr. / Associate Editors

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A special double issue for 1971 featured a 175-page article entitled *Stravinsky (1882-1971): A Composer's Memorial*, with pictures and reproductions of Stravinsky manuscripts, including those for *The Rite of Spring* and *Requiem Canticles*. Copies of this issue may still be purchased.

Articles in the Spring/Summer 1972 issue include:

Compose Yourself—A Manual for the Young (in part)
J. K. Randall

Stravinsky by Way of Webern: The Consistency of Syntax (in part)
Henri Pousseur

Notation for Piano
Aloys Kontarsky

Multiple Order Functions in Twelve-Tone Music
Philip Norman Batstone

Stockhausen's Mikrophonie I: Perception in Action
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THE BERKSHIRE MUSIC CENTER

In 1940, the Berkshire Music Center was established at Tanglewood by the Boston Symphony Orchestra in fulfillment of the dream of Serge Koussevitzky, its Music Director, to provide an environment in which young musicians could continue their professional training and add to their artistic experience through the guidance of eminent musicians. The Center was developed under Koussevitzky's leadership until his death in 1951, when he was succeeded by Charles Munch. Erich Leinsdorf became the next Music Director in 1963, to be succeeded in 1970 by a tripartite directorship comprising two Artistic Directors, Seiji Ozawa and Gunther Schuller, and Leonard Bernstein as Adviser.

Since the founding of the Center, one of the principal sponsors of composers and contemporary music at Tanglewood has been the Koussevitzky Music Foundation, established in 1942 by Serge Koussevitzky, then Music Director of the Boston Symphony Orchestra, in memory of his wife Natalie.

THE FROMM MUSIC FOUNDATION

The Fromm Music Foundation is dedicated to the furtherance of contemporary music and commissioning new works, as well as sponsoring the study, performance, publication and recording of new music. The Foundation also sponsors the yearly Festival of Contemporary Music at Tanglewood.

This year the Fromm Music Foundation is celebrating its twentieth anniversary. On this occasion it begins a new era, becoming the Fromm Music Foundation at Harvard University. On the premise that a foundation must be able to exist independently of any one individual, the programs of the Foundation will henceforth be directed by a committee of three: The Chairman of the Harvard Music Department, Tillman Merritt, Gunther Schuller and Paul Fromm.

To celebrate the twentieth anniversary of the Foundation, a special concert will take place this summer as part of the Tanglewood Contemporary Music Festival. It will feature two major works previously commissioned by the Foundation, Elliott Carter's *Double Concerto* and Luciano Berio's *Circles*, as well as two newly commissioned works by Mr. Maderna and Mr. Schuller, both premieres to be conducted by their respective composers.

Perhaps no foundation has used its resources to such optimum effect in the service of contemporary music as the Fromm Foundation. Its commissioning project alone — having produced some ninety works in its first twenty years — is an example of the importance of its role in American and world music. Tanglewood is proud to continue its association with this unique foundation.

CONTEMPORARY MUSIC AT TANGLEWOOD

The Contemporary Music Program at the Berkshire Music Center comprises two kinds of activities: the study and performance of contemporary music and instruction in composition for a limited number of composers whose previous studies and experience have prepared them for work on an advanced level. The program has for many years been headed by Gunther Schuller, President of the New England Conservatory of Music. During Mr. Schuller's leave of absence, the student composers are receiving instruction from this year's guest teachers, Bruno Maderna and Jacob Druckman.

The young composers also participate in a series of seminars conducted by, in addition to Mr. Maderna and Mr. Druckman, Earl Kim and Elliott Carter. Compositions by the student composers are performed at various Berkshire Music Center concerts and are presented this summer, as are the concerts of the Festival of Contemporary Music, under the supervision of Mr. Maderna.

THE FESTIVAL

"The Festival of Contemporary Music was initiated in 1963. The generous support of the Fromm Music Foundation has made possible this week-long encounter with contemporary music — an institution at Tanglewood, a festival within a Festival.

"Its purposes are manifold. It provides a forum for new ideas and directions in music, and as such has become one of the most important annual events in the vital task of keeping the lines of communication open between composer and public. It also reaffirms the position that music can only survive in our society through the careful nurturing of the creative mind. But creation (composition) and recreation (performance) are inextricably linked; the one cannot survive the other. The emphasis on museum policies possible in the other arts, particularly the visual arts, can only lead to attrition in music for the very simple reason that, unlike a painting which exists and can be viewed at leisure, a composition has to be performed in order to exist. It ceases to exist, except as a memory, the moment the performance has ended. It therefore becomes the obligation of every performing musician to keep the life-stream of music — composition — going and moving forward. The young men and women who come to Tanglewood as Fellowship students, performing in addition to 19th century music a wide variety of contemporary music, are meeting this challenge as a part of their professional commitment to music in all its breadth and depth.

"The Fromm Music Foundation and the Berkshire Music Center provide a stimulus to these activities by annually commissioning a number of works by young composers about to establish themselves in their field.

"The Festival does not claim to be comprehensive or all-permissive, but has presented over the years a wide sampling of contemporary music, ranging from young 'unknowns' to the well-established 20th century figures."

— GUNTHER SCHULLER

FESTIVAL OF CONTEMPORARY MUSIC

Friday, August 4, 7:00 p. m.

Music Shed, Tanglewood

All-Copland Prelude Concert

Twelve Poems of Emily Dickinson (1948-50)

Soprano — PHYLLIS CURTIN

Piano — AARON COPLAND

Piano Variations (1930)

Piano — MICHAEL TILSON THOMAS

Vitebsk, Study on a Jewish Theme (1929)

Violin — JOSEPH SILVERSTEIN

Cello — JULES ESKIN

Piano — AARON COPLAND



Friday, August 4, 9:00 p. m.

Music Shed, Tanglewood

Boston Symphony Orchestra

MICHAEL TILSON THOMAS, *Conductor*

RUGGLES Evocations for Orchestra*

COPLAND Eight Poems of Emily Dickinson

Soprano — PHYLLIS CURTIN

WUORINEN Concerto for Amplified Violin and Orchestra**

Violin — PAUL ZUKOFSKY

STRAVINSKY Sacre du Printemps*

BALDWIN PIANO

* Performed in memory of the composers, CARL RUGGLES (1876-1971); IGOR STRAVINSKY (1882-1971).

** Commissioned by the Fromm Music Foundation in celebration of its 20th Anniversary.

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FESTIVAL OF CONTEMPORARY MUSIC
Berkshire Music Center Vocal Department

JOHN OLIVER, *Head*
DENNIS HELMRICH, *Head Vocal Coach*

Saturday, August 5, 2:30 p.m.
Chamber Music Hall, Tanglewood

EARL KIM Letters Found Near a Suicide (1954)
Soprano — SUSAN LARSON
Piano — LEANN HILLMER

ELLIOTT CARTER Two Robert Frost Songs (1942)
Dust of snow
The rose family
Mezzo-soprano — NANCY LEE O'BRIEN
Piano — PHILIP MOREHEAD

MEL POWELL Haiku Settings (1961)
Soprano — KAREN KOMAR
Piano — DENNIS HELMRICH

CHARLES IVES Six Songs
The Greatest Man (1921)
Walt Whitman (1921)
Disclosure (1921)
from 'The Swimmers' (1915-21)
Soliloquy, or a Study in 7th's and Other Things (1907)
The One Way (1923)
Tenor — ALEXANDER STEVENSON
Piano — DENNIS HELMRICH

INTERMISSION

JACOB DRUCKMAN Dark Upon the Harp (1962)
Mezzo-soprano — D'ANNA FORTUNATO
Conducted by the composer

LEANN HILLMER and PHILIP MOREHEAD are members of the
Berkshire Music Center Faculty

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Crumb	Helps	Mellnaes	Riley, D.	Villa Lobos
Dahl	Hovhaness	Monnikendam	Rorem	Whittenberg
Delden, van	Hugger	Moran	Schoenberg	Wilson
Denyer	Hutcheson	Nilsson	Schwantner	Wolff
El-Dabh	Ichiyanagi	Osborne	Serebrier	Wolpe
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FESTIVAL OF CONTEMPORARY MUSIC

Music Theatre Project

IAN STRASFOGEL, *Head*

Sunday, August 6, 8:30 p.m.

West Barn, Tanglewood

THE YES-MAN

(Instructional Piece)

Music by Kurt Weill

Libretto by Bertolt Brecht

(from the Japanese Noh play 'Taniko', adapted into English by Arthur Waley)

English translation by J. M. Potts

Production by Ian Strasfogel

Conducted by John Neschling

Settings by Douglas W. Schmidt

Costumes and Make-up by Jeanne Button

Lighting by Joseph Pacitti

Musical Preparation by Martin Smith, Dixie Ross Neill & Paulette Houpt-Nolen

Gordon Davis, Assistant to Mr. Strasfogel

CAST

The Teacher Lenus Carlson

The Boy Douglas Ahlstedt

The Mother Ariel Bybee

Three Students William Neill

Roelof Oostwoud

Willard White

School Children and Teachers Boston University Choral Institute

INTERMISSION

CHOCORUA*

First Performance

Music by Robert Selig

Scenario by Leo Bonfonti

Text by Richard Moore

Production by Ian Strasfogel

Conducted by John Miner

Setting by Douglas W. Schmidt

Costumes and Make-up by Jeanne Button

Lighting by Joseph Pacitti

Musical Preparation by Martin Smith, Dixie Ross Neill & Paulette Houpt-Nolen

Gordon Davis, Assistant to Mr. Strasfogel

CAST

Chocorua Timothy Nolen
Old Chieftain Willard White
Leverett, an English settler James Hooper
Abigail, his wife Barbara Hoher
Chocorua's son Raphael Sbarge
Hobbomocko, unseen God of the Land William Neill
Tribeswoman Ariel Bybee

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FESTIVAL OF CONTEMPORARY MUSIC

Collage

THE BOSTON SYMPHONY CONTEMPORARY MUSIC ENSEMBLE

Monday, August 7, 8:30 p.m.

Theatre-Concert Hall, Tanglewood

MARIO DAVIDOVSKY Synchronisms No. 2 (1964)**

GEORGE CRUMB Madrigals (Books 1 and 2) (1965)*

TIBOR PUSZTAI Nocturnes (1971)***

Conducted by the composer

JACOB DRUCKMAN Valentine for Solo Contrabass (1969)

INTERMISSION

OLIVIER MESSIAEN Le Merle Noir (1952)

LUKAS FOSS Time Cycle (1960)

I We're Late (W. H. Auden) — *Moderato*

II When the Bells Justle (A. R. Housman) — *Scherzando*

III Sechzehnter Januar (Franz Kafka) — *Agitato*

IV O Mensch, gib Acht (Friedrich Nietzsche) — *Lento*

Members of COLLAGE

Frank Epstein — percussion

Ronald Feldman — cello

Paul Fried — flute

Ina Hahn — dancer

Joan Heller — soprano

Christopher Kies — piano

Ronald Knudsen — violin

Felix Viscuglia — clarinet

Lawrence Wolfe — contrabass

BALDWIN PIANO

* Commissioned by the Koussevitzky Music Foundation

** Commissioned by the Fromm Music Foundation

*** First performance of revised version

FESTIVAL OF CONTEMPORARY MUSIC

Concert Honoring the 20th Anniversary
of the Fromm Music Foundation

Tuesday, August 8, 8:30 p.m.
Theatre-Concert Hall, Tanglewood

LUCIANO BERIO Circles (1960)*
Soprano — BARBARA HOCHER

GUNTHER SCHULLER Tre Invenzione (1972)**
Conducted by the composer
First Performance

INTERMISSION

BRUNO MADERNA Giardino Religioso (1972)**
Conducted by the composer
First Performance

ELLIOTT CARTER Double Concerto for Harpsichord
and Piano with Two Chamber Orchestras (1961)*
Piano — GILBERT KALISH
Harpsichord — URSULA OPPENS
Conductor — GUNTHER SCHULLER

BALDWIN PIANO

* Commissioned by the Fromm Music Foundation

** Commissioned by the Fromm Music Foundation in honor of its 20th Anniversary

FESTIVAL OF CONTEMPORARY MUSIC

Wednesday, August 9, 8:30 p.m.
Theatre-Concert Hall, Tanglewood

ANDREW IMBRIE To a Traveler (1971)

ANTON WEBERN Vier Lieder op. 13 (1914-18)

Soprano — CAROLYN WEBER

Conductor — TIBOR PUSZTAI

EARL KIM rattlin' on ... (1970)

Soprano — JOAN HELLER

Conductor — CHARLES DARDEN

INTERMISSION

DONALD ERB Three Pieces for Brass Quintet and Piano (1968)

Conductor — CHARLES DARDEN

BRUCE MATHER Madrigal II (1968)

Soprano — REBECCA HAYES

Contralto — PATRICIA STEDRY

Conductor — BRUCE HANGEN

BALDWIN PIANO

FESTIVAL OF CONTEMPORARY MUSIC

Berkshire Music Center Orchestra

BRUNO MADERNA, *Conductor*

Thursday, August 10, 8:30 p.m.

Theatre-Concert Hall, Tanglewood

ANTON WEBERN Variations for Orchestra Op. 30

ALFRED LERDAHL **Chromorhythmos
First Performance

INTERMISSION

JACOB DRUCKMAN Windows (1972)

BALDWIN PIANO

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 Judith Stafford (Far Rockaway, New York)
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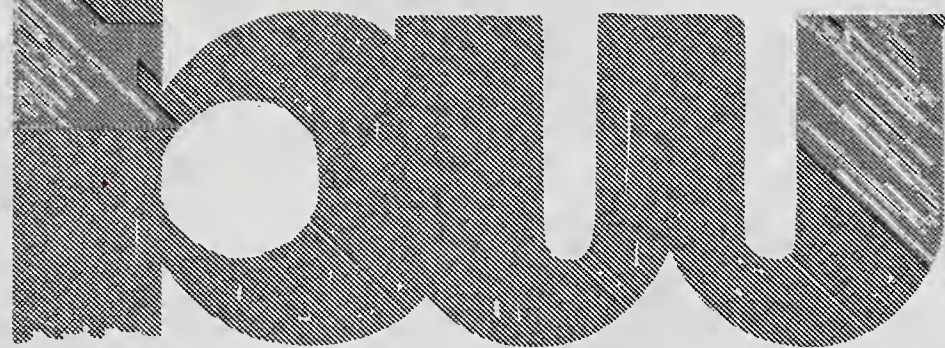
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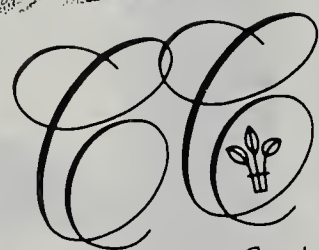
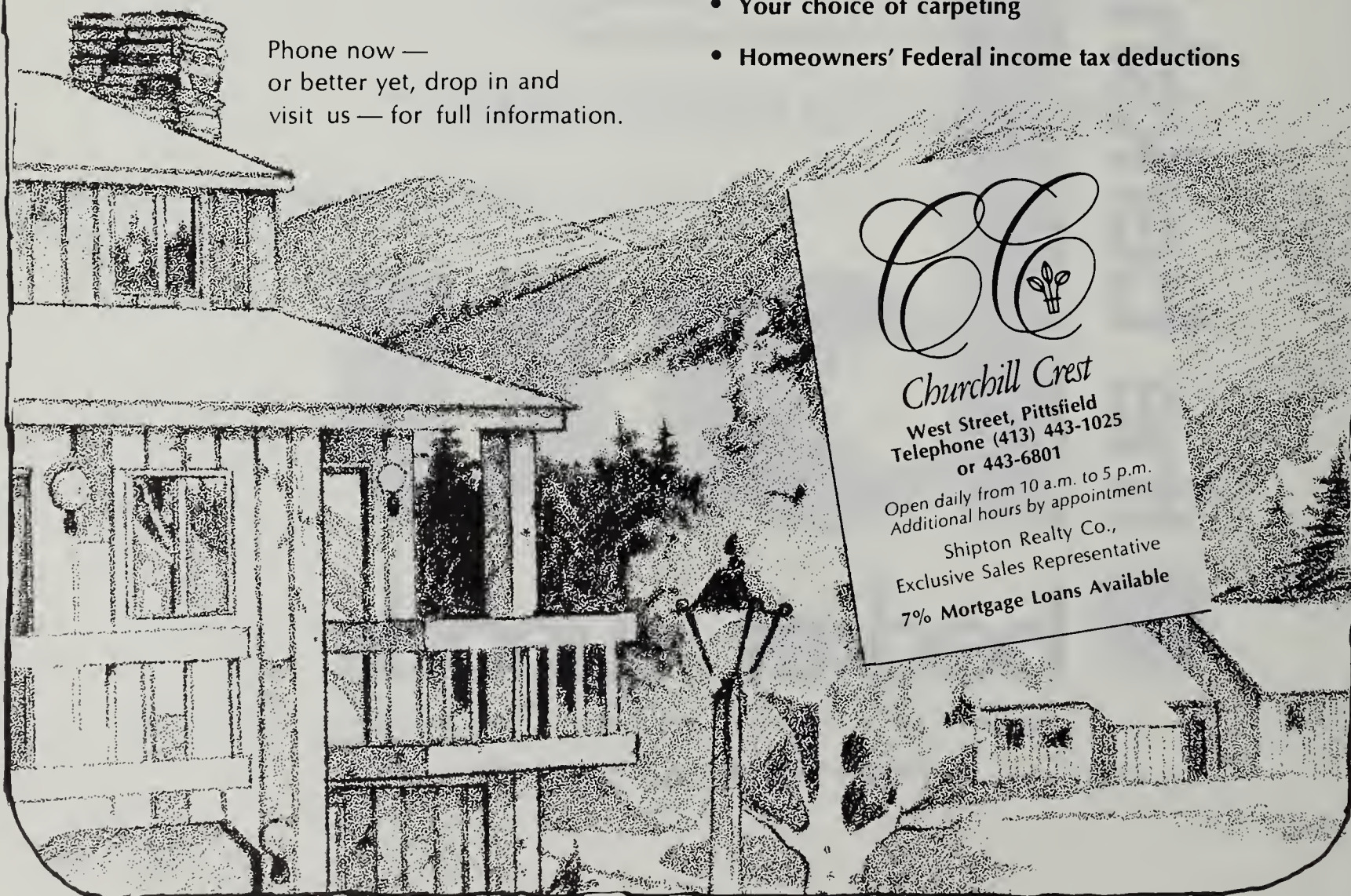
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Roger Shermont
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Harry Dickson
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Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Stanley Benson
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Darlene Gray
Ronald Wilkison
Harvey Seigel

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
Joel Moerschel
Jonathan Miller

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Harold Wright
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

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David Ohanian
Ralph Pottle

trumpets

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Boston University at Tanglewood also offers courses in basic and advanced painting and drawing under the direction of artist David Ratner. Staff artists for this program include Sidney Goodman, Paul Olsen, Paul Resika, James Weeks, Rosemarie Beck, and Alex Katz.

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THE BOSTON SYMPHONY ORCHESTRA

Henry Lee Higginson, soldier, philanthropist and amateur musician, dreamed many years of founding a great and permanent orchestra in his home town of Boston. When at last his dreams approached reality, in the spring of 1881, he committed to paper a statement which described his purposes and intentions. He explored many specifics, among them the engagement of conductor and players, 'reserving to myself the right to all their time needed for rehearsals and for concerts, and allowing them to give lessons when they had time'. He planned 'to give in Boston as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music'. Prices of admission were to be kept 'low always'. The conductor's charge was to 'select the musicians when new men are needed, select the programmes, . . . conduct all the rehearsals and concerts . . . and generally be held responsible for the proper production of all his performances'. Administrative help and a librarian were also to be engaged.

The initial number of the players was to be 70, and in addition to concerts there were to be public rehearsals. As for the orchestra's financial structure, of the estimated annual cost of \$115,000 Major Higginson reckoned to provide himself for the deficit of \$50,000. He continued: 'One more thing should come from this scheme, namely, a good honest school of musicians. Of course it would cost us some money, which would be well spent.'

The inaugural concert took place on October 22 1881. The correspondent of the *Boston Daily Evening Traveller* wrote two days later: 'Music Hall was the scene of a large and brilliant gathering on Saturday evening at the opening concert of the Boston Symphony

Orchestra under the direction of Mr Georg Henschel. We find it necessary only to refer to the princely munificence of Mr Higginson, who instituted the course, and to whose efforts alone more credit is due for the best interests of music than all the "close corporation societies" ever organized in this city. The selection of Mr Georg Henschel as director of the orchestra is an evidence of the founder's astuteness and sound common sense, for although the announcement raised some criticisms which are far from complimentary, the results attained [Saturday] evening under that gentleman's baton amply and doubly proved the wisdom of the choice, for there has not been a leader in our musical circles during recent years who has succeeded in imparting so much of his own musicianly qualities and magnetism as did Mr Henschel on Saturday evening . . .'

Tickets for the season had gone on sale about six weeks earlier, and by six o'clock on the morning of first booking, there was a line of seventy-five people outside the Box Office, some of whom had waited all night. By the end of the season concerts were sold out, and ticket scalpers had already started operations. Mr Higginson wrote a letter to the press, which was published on March 21 1882: 'When last spring the general scheme for the concerts of the Boston Symphony Orchestra was put forth, the grave doubt in my mind was whether they were wanted. This doubt has been dispelled by a most kindly and courteous public, and therefore the scheme will stand.'

Symphony concerts continued to be held in the old Music Hall for nearly twenty years, until Symphony Hall was opened in 1900. The new building was immediately acclaimed as one of the world's most acoustically perfect concert rooms. Georg Henschel was



HENRY LEE HIGGINSON



GEORG HENSCHEL



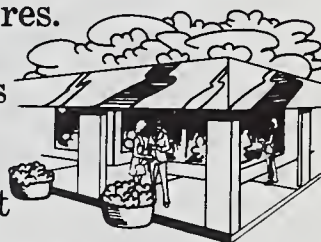
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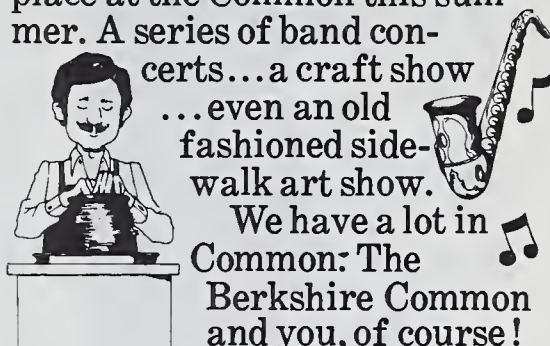


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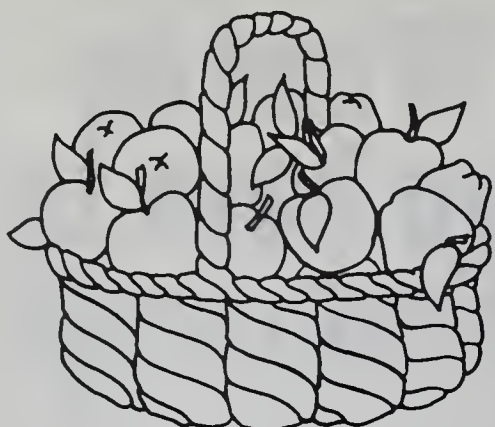
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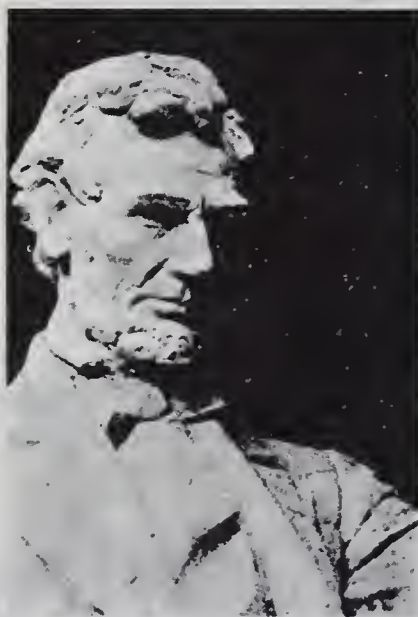
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succeeded by Wilhelm Gericke, Arthur Nikisch, Emil Paur, and the legendary Karl Muck, all of them German-born.

Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first 'Promenade concert', to fulfill Mr Higginson's wish to give Boston 'concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades'—a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition.

The character of the Boston Symphony was greatly changed in 1918. The vicious anti-German feeling then prevalent resulted in the internment and later dismissal of Dr Muck. Several of the German players also found their contracts terminated at the same time. Mr Higginson, then in his eighties, felt the burden of maintaining the Orchestra by himself was now too heavy, and entrusted the Orchestra to a Board of Trustees. Henri Rabaud was engaged as Conductor, to be succeeded the following season by Pierre Monteux.

During Monteux's first year with the Orchestra, there was a serious crisis. The Boston Symphony at that time was the only major orchestra whose members did not belong to the Musicians Union. This was a policy strictly upheld by Mr Higginson, who had always believed it to be solely the responsibility of the Conductor to choose the Orchestra's personnel. But the players were restive, and many wanted Union support to fight for higher salaries. There came a Saturday evening when about a third of the Orchestra refused to play the scheduled concert, and Monteux was forced to change his program minutes before the concert was due to start. The Trustees meanwhile refused to accede to the players' demands.

The Boston Symphony was left short of about thirty members. Monteux, demonstrating characteristic resource, tact and enterprise, first called on the Orchestra's pensioners, several of whom responded to his appeal, then held auditions to fill the remaining vacancies. Two present members of the Orchestra, the violinists Rolland Tapley and Clarence Knudsen, were among the young Americans engaged. During the following seasons Monteux rebuilt the Orchestra into a great ensemble. In 1924 Bostonians gave him a grateful farewell, realising that he had once more given the city an orchestra that ranked with the world's finest. It was not until 1942 that the conductor and players of the Boston Symphony finally joined the Musicians Union.

The Koussevitzky era began in 1924. His extraordinary musicianship, electric personality, and catholic taste proved so enduring that he served an unprecedented term of twenty-five years. There were many striking moves towards expansion: recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. In 1929 the free Esplanade Concerts on the Charles River were inaugurated by Arthur Fiedler, who had been a member of the Orchestra since 1915, and who became the following year the eighteenth Conductor of the Boston Pops, a post he continues to hold today. In 1936 Koussevitzky led the Orchestra in their first concerts here in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood.

Henry Lee Higginson's dream of 'a good honest school for musicians' was passionately shared by Serge Koussevitzky. In 1940 the dream was realized when the Orchestra founded the Berkshire Music Center at Tanglewood. This summer academy for young artists was and remains unique, and its influence has been felt on music through-



PIERRE MONTEUX



SERGE KOUSSEVITZKY



CHARLES MUNCH

out the world. (An article about the Center is printed elsewhere in the book.)

In 1949 Koussevitzky was succeeded as Music Director of the Orchestra by Charles Munch. During his time in Boston Dr Munch continued the tradition of supporting contemporary composers, and introduced much music from the French repertoire to this country. The Boston Symphony toured abroad for the first time, and was the first American orchestra to appear in the USSR. In 1951 Munch restored the Open rehearsals, an adaptation of Mr Higginson's original Friday 'rehearsals', which later had become the regular Friday afternoon concerts we know today.

Erich Leinsdorf became Music Director in the fall of 1962. During his seven years with the Orchestra, he presented many premières and restored many forgotten and neglected works to the repertoire. As his two predecessors had done, he made many recordings for RCA, including the complete symphonies of Brahms and Beethoven, and a major cycle of Prokofiev's music. Mr Leinsdorf was an energetic Director of the Berkshire Music Center, and under his leadership a full-tuition Fellowship program was instituted. Many concerts were televised during his tenure.

William Steinberg succeeded Mr Leinsdorf in 1969, and in the years since the Orchestra has continued its steady progress as one of the foremost symphonic organizations in America. He has conducted several world and American premières, he led the Boston Symphony's 1971 tour to Europe, as well as directing concerts in cities on the East coast, in the South and the Mid-west. He has made recordings for Deutsche Grammophon and RCA, including some of the world's first issues in quadrasonic sound. Mr Steinberg

has appeared regularly on television, and during his tenure concerts have been broadcast for the first time in four-channel sound over two of Boston's radio stations.

Seiji Ozawa, for the last two years Artistic Director of Tanglewood, becomes Music Adviser to the Boston Symphony this fall, and a year later will take up his duties as Music Director. Mr Ozawa was invited to Tanglewood as a conducting student by Charles Munch, and has continued to be closely associated with the Orchestra in the years since.

In 1964 the Orchestra established the Boston Symphony Chamber Players, an ensemble made up of its principal players. Each year the Chamber Players give concerts in Boston, and have made several tours both of the United States and of foreign countries, including England, Germany, Italy, Spain, France and the USSR. They have appeared on television and have made many recordings for Deutsche Grammophon and RCA.

Today the Boston Symphony Orchestra Inc. presents concerts of the Boston Symphony and Boston Pops Orchestras and of the Boston Symphony Chamber Players, is active in the sponsorship of Youth Concerts in Boston, is deeply involved in television, radio and recording projects, and is responsible for the maintenance of Symphony Hall in Boston and the estate here at Tanglewood. Its annual budget has grown from Mr Higginson's projected \$115,000 to a sum more than \$6 million. It is supported not only by its audiences, but by grants from the Federal and State governments, and by the generosity of many businesses and individuals. Without their support, the Boston Symphony Orchestra would be unable to continue its pre-eminent position in the world of music.



ERICH LEINSDORF



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TANGLEWOOD

In 1848 Nathaniel Hawthorne moved to Lenox, and took up residence in a small red cottage on the edge of William Aspinwall Tappan's Tanglewood. A wealthy Boston banker and merchant, Tappan had bought several farms near Lenox, and incorporated them into a large estate. Hawthorne described vividly the beauty of the Berkshires, and it is little wonder that as the years passed the area continued to attract distinguished residents, who built magnificent houses where they could escape the hubbub of city life.

Many of them were lovers of music, and in the summer of 1934 there were organized three outdoor concerts at one of the estates in Interlaken, a mile or two from Tanglewood. The performances were given by members of the New York Philharmonic, conducted by Henry Hadley. This experiment was so successful that during the following months the Berkshire Symphonic Festival was incorporated, and the series was repeated in 1935.

The Festival committee then invited the Boston Symphony Orchestra to take part the next summer. Serge Koussevitzky led the Orchestra's first concert in the Berkshires in a tent at 'Holmwood', a former Vanderbilt estate—today Foxhollow School. About 5,000 people attended each of the three concerts.

In the winter of 1936 the owners of Tanglewood, Mrs Gorham Brooks and Miss Mary Aspinwall Tappan, Descendants of William Tappan, offered the estate—210 acres of lawns and meadows—with the buildings, as a gift to Dr Koussevitzky and the Boston Symphony. It was gratefully accepted, and on August 12 1937 the largest crowd in the Festival's history assembled in a tent for the first concert at Tanglewood—a program of music by Wagner. As Koussevitzky began to conduct 'The ride of the Valkyries', a fierce storm erupted. The roar of the thunder and the heavy splashing of the rain on the tent totally overpowered even Wagner's heavy orchestration. Three times Koussevitzky stopped the Orchestra, three times he resumed as there were lulls in the storm. Since some of the players' instruments were damaged by water, the second half of the program had to be changed.

As the concert came to its end, Miss Gertrude Robinson Smith, a leading light in the foundation of the Berkshire Symphonic Festival, mounted the stage and addressed the audience: 'The storm has proved conclusively the need for a shed. We must raise the \$100,000 necessary to build.' The response was immediate, plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen and modified by Josef Franz of Stockbridge, who also directed construction. The building was miraculously completed on June 16 1938, a month ahead of schedule. Seven weeks later Serge Koussevitzky led the inaugural concert—a performance of Beethoven's Ninth symphony.

By 1941 the annual Festival had already broadened so widely in size and scope as to attract nearly 100,000 visitors during the summer. The Theatre-Concert Hall, the Chamber Music Hall and several small studios had been built, and the Berkshire Music Center had been established.

Tanglewood today has an annual attendance of a quarter of a million during the eight-week season. In addition to the twenty-four regular concerts of the Boston Symphony, the Orchestra gives a weekly Open rehearsal on Saturday mornings to benefit the Pension Fund, there are Boston Pops concerts, there are the Festival of Contemporary music, sponsored in co-operation with the Fromm Music Foundation, and almost daily concerts by the gifted musicians of the Berkshire Music Center. Tanglewood remains unique: nowhere else in the world is there such a wealth of artistic activity, nowhere else can music be heard in surroundings of such incomparable beauty.



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THE BERKSHIRE MUSIC CENTER

Casual visitors to Tanglewood may well be amazed at the variety of music they hear coming from many locations on the grounds. Much of it is being played by the young artists taking part in the programs of the Berkshire Music Center. The Center was established here in 1940 by the Boston Symphony Orchestra, fulfilling the hopes and dreams of two of the most important figures in the Orchestra's history, Henry Lee Higginson, the founder, and Serge Koussevitzky, Conductor and Music Director from 1924 until 1949. Mr Higginson wrote in 1881 of his wish to establish a 'good honest school for musicians', while for many years Dr Koussevitzky dreamed of an academy where young musicians could extend their professional training and add to their artistic experience, guided by the most eminent international musicians. Koussevitzky was Director of the Center from its founding until his death in 1951, when he was succeeded by Charles Munch. Erich Leinsdorf was Director from 1963 until his retirement in 1969, and since that time the primary responsibility for the Center's direction has been in the hands of Gunther Schuller.

Young people from all parts of the world come to Tanglewood each summer to spend eight weeks of stimulating practical study. They meet with and learn from musicians of the greatest experience in orchestral and chamber performance, in conducting and composition. The distinguished faculty includes the principal players and the other members of the Boston Symphony Orchestra, as well as leading soloists, conductors and composers of the day. The emphasis is on learning and performing under completely professional conditions.

The many resources of the Boston Symphony are at the service of the Berkshire Music Center. There are numerous studios for practice and chamber music, and extensive libraries. The Berkshire Music Center Orchestra and the Center's many other performing groups hold most of their rehearsals and concerts in the Theatre-Concert Hall, while lectures, seminars, conducting classes, vocal and choral rehearsals, composers' forums and concerts of chamber music take place in the Chamber Music Hall, in the West Barn, on the Rehearsal Stage, in the Hawthorne Cottage, and in small studios situated both on the grounds of Tanglewood, and in buildings in Lenox specially leased by the Orchestra for the summer.

Nearly one hundred keyboard instruments, available for individual practice without charge, are generously provided for the Berkshire Music Center each year by the Baldwin Piano and Organ Company, while other instruments, percussion for example, are provided by the Orchestra.

Each year the Center concentrates on a Festival of Contemporary music, thanks to the generosity and co-operation of the Fromm Music Foundation. This year marks the twentieth anniversary of the Foundation.



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*Ralph Gomberg, oboe
*John Holmes, oboe
*Phillip Kaplan, flute
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John Coffey, trombone
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*Armando Ghitalla, trumpet
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Whitestone

Joseph Silverstein, Concertmaster and Assistant Conductor of the Boston Symphony Orchestra, is Chairman of the Faculty, and the administrative staff of the Orchestra is responsible for day-to-day organization.

This summer the musicians of the Berkshire Music Center continue not only their extensive programs of rehearsals, seminars and lectures, but also give a great number of public performances—orchestral concerts, chamber concerts, productions of music theatre, composers' forums and vocal concerts. Meanwhile, under the auspices of Boston University, young artists of high school age are taking part in programs of music, theatre and the visual arts. Details of these activities can be had from the office of the Friends of Music at Tanglewood, located near the Main Gate.

Fellowships are awarded to the majority of the members of the Berkshire Music Center, who are chosen by audition on a competitive basis. The cost of this support is enormous, and adds each year substantially to the deficit of the Boston Symphony Orchestra. Details of how you can help are printed elsewhere in the program; meanwhile, you are cordially invited to attend the concerts of the Center, and see and hear for yourself the extraordinary enthusiasm and musical caliber of Tanglewood's young musicians.



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FESTIVAL INFORMATION

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed on page 37 of the program. During performances the rest rooms at the rear of the Shed are closed. With the map are directions for reaching the Massachusetts Turnpike, the New York Thruway and other main roads.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is \$2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

The sculptures situated in various locations on the Tanglewood grounds are by **Rinaldo Bigi**.

First aid is available at the Red Cross station situated near the Main Gate. In case of emergency, please contact the nearest usher.

Physicians and others expecting urgent calls are asked to leave their name and seat number with the Guide at the Main Gate booth.

The Boston Symphony Orchestra and the Boston Symphony Chamber Players record exclusively for **DEUTSCHE GRAMMOPHON**. The Boston Pops Orchestra records exclusively for **POLYDOR**, a division of Deutsche Grammophon.

BALDWIN is the official piano of the Boston Symphony Orchestra and the Berkshire Music Center.

WHITESTONE PHOTO is the official photographer to the Berkshire Festival and the Berkshire Music Center.



TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday August 4 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

PHYLLIS CURTIN *soprano*
AARON COPLAND *piano*
MICHAEL TILSON THOMAS *piano*
JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*

COPLAND

Twelve poems of Emily Dickinson

Nature, the gentlest mother
There came a wind like a bugle
Why do they shut me out of heaven?
The world feels dusty
Heart, we will forget him
Dear March, come in!
Sleep is supposed to be
When they come back
I felt a funeral in my brain
I've heard an organ talk sometimes
Going to heaven!
The chariot

PHYLLIS CURTIN *soprano*
AARON COPLAND *piano*

Piano variations

MICHAEL TILSON THOMAS *piano*

*Vitebsk, study on a Jewish theme, for violin, cello and piano

JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*
AARON COPLAND *piano*

Aaron Copland & Michael Tilson Thomas play the Baldwin piano

This is the opening chamber music concert of the 1972 Festival of Contemporary Music, sponsored in co-operation with the Fromm Music Foundation

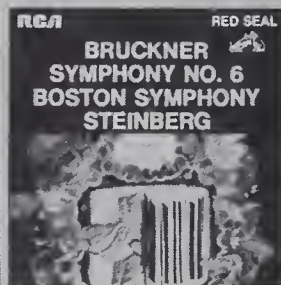
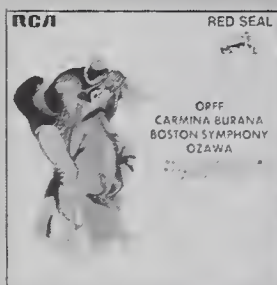
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July 2, 7, 9, 16 and August 18, 20;
William Steinberg, July 14, 15; Peter
Serkin, July 16; Eugene Ormandy,
July 28, 29; Alexis Weissenberg, August 18;
Misha Dichter, August 19.**



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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
 GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
 LEONARD BERNSTEIN *Adviser*

Friday August 4 1972 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *conductor*

RUGGLES 'Evocations' for orchestra

Largo
 Andante sempre poco rubato
 Moderato appassionato
 Adagio sostenuto

first performance by the Boston Symphony Orchestra

COPLAND Eight poems of Emily Dickinson

Nature, the gentlest mother
 There came a wind like a bugle
 The world feels dusty
 Heart, we will forget him
 Dear March, come in!
 Sleep is supposed to be
 Going to heaven!
 The chariot

PHYLLIS CURTIN *soprano*

first performance by the Boston Symphony Orchestra

WUORINEN Concerto for amplified violin and orchestra,
 in three continuous movements

PAUL ZUKOFSKY *violin*

world première

intermission

STRAVINSKY Le sacre du printemps (The rite of spring)

Part one: The adoration of the earth

Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – Spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (wise elder) – Dance of the earth

Part two: The sacrifice

Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (the chosen victim)

This is the opening orchestral concert of the 1972 Festival of Contemporary Music, sponsored in co-operation with the Fromm Music Foundation

The program notes for this evening's concert begin on page 27

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\$15 Individual Member — Free BMC Concerts (individual only)

The Friends of Music at Tanglewood are hundreds of people concerned with keeping beautiful music in the Berkshires. Not only do the Friends help bring famous conductors and soloists to Tanglewood for the Berkshire Festival concerts, but they also provide the critical support for the Berkshire Music Center, the Boston Symphony Orchestra's training institution for tomorrow's great musicians. Further information about becoming a Friend of Music at Tanglewood, and about Berkshire Music Center events is available from the TANGLEWOOD FRIENDS OFFICE located at the Main Gate.

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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Saturday August 5 1972 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

ALDO CECCATO *conductor*

MENDELSSOHN *Symphony no. 1 in C minor op. 11*

Allegro di molto
Andante
Menuetto: allegro molto
Allegro con fuoco

first performance at the Berkshire Festival

*PROKOFIEV *Piano concerto no. 3 in C op. 26*

Andante – allegro
Theme and variations
Finale: allegro ma non troppo

JOHN BROWNING

intermission

*DVOŘÁK *Symphony no. 9 in E minor op. 95*
'New world'

Adagio – allegro molto
Largo
Scherzo: molto vivace
Allegro con fuoco

John Browning plays the Steinway piano

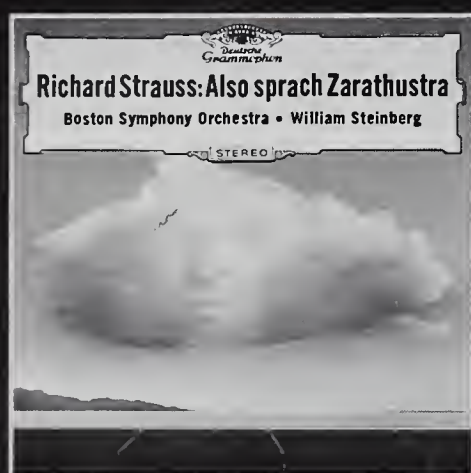
The program notes for this evening's concert begin on page 29

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY
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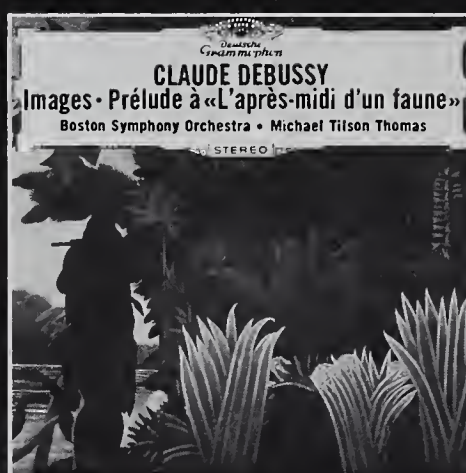
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Boston Symphony Orchestra



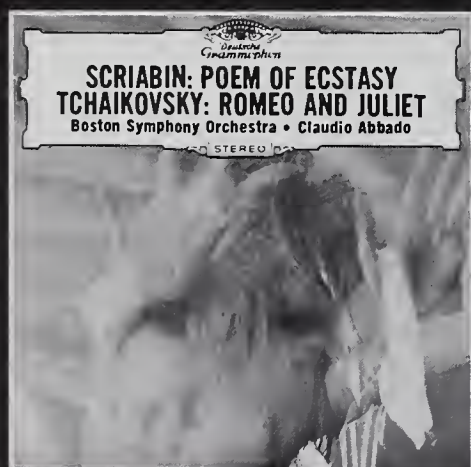
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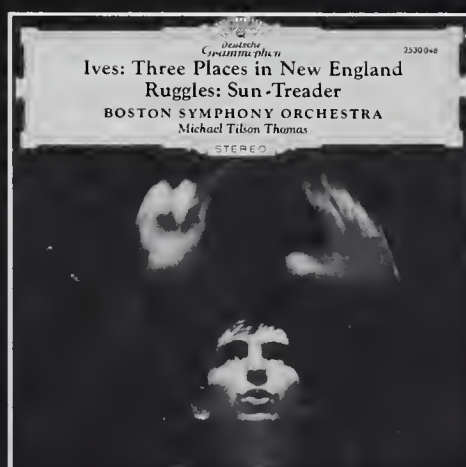
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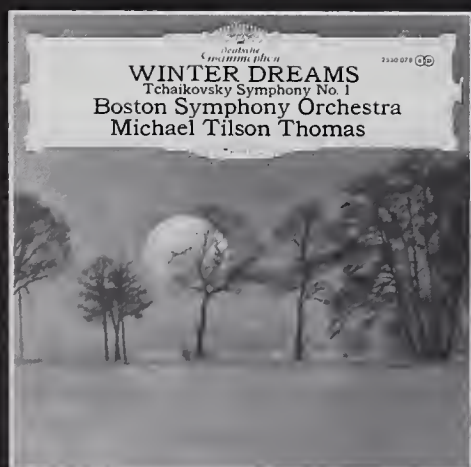
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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Sunday August 6 1972 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *conductor*

HAYDN Oboe concerto in C (attributed)

Allegro spiritoso
Andante
Rondo: allegretto

RALPH GOMBERG

first performance at the Berkshire Festival

intermission

*MAHLER Symphony no. 5 in C sharp minor

Part 1 Trauermarsch (funeral march)
Stürmisch bewegt (with
stormy movement)

Part 2 Scherzo
(French horn obbligato —
CHARLES YANCICH)

Part 3 Adagietto
Rondo — Finale

The program notes for this afternoon's concert begin on page 32

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Aug. 4 (Fri) 8:30 pm

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DeFALLA — Three-Cornered
Hat, Suite No. 1

MENDELSSOHN — Symph. No. 4

Aug. 6 (Sun) 3:30 pm

BRAHMS — Requiem

CHAMBER MUSIC/GUARNERI QUARTET

Aug. 12 (Sat) 8:30 pm

MOZART — Quartet in D Ma-
jor, K. 499

SMETANA — From My Life

FRANCK — Piano Quintet
Ward Davenny, piano

Aug. 18 (Fri) 8:30 pm

To be announced.

Aug. 25 (Fri) 8:30 pm

MOZART — Flute Quartet in
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Thomas Nyfenger, flute

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CARL RUGGLES 1876-1971

'Evocations' for orchestra

Program note by Andrew Raeburn

Musicians and audiences alike find a certain cosy satisfaction in music which can be readily categorized, in music whose style and form look back to the past, and forward to the future. The trouble with Carl Ruggles's work is that it hardly does any of these things—it is as improbable as a mountain flower growing in a swamp. Therefore, as so many things in the 'wrong' place, it has been generally ignored. The Boston Symphony Orchestra, directed by Jean Martinon, gave the first American performance of *Suntreader* in 1966, a long thirty-five years after its completion. (The world première, less scandalously, was conducted by the enterprising Nicolas Slonimsky, in Paris, in 1932.) The first performances in Boston and New York, conducted by Michael Tilson Thomas, did not follow until 1970.

Ruggles's total output was very small. Himself as eccentric as his music, he would spend an extraordinarily long time working on each of his pieces, usually writing them down on vast sheets of brown paper spread over the floor. The rugged descendant of an old New England family, he was an incorrigible individualist with neither respect for convention nor tolerance for cant. He lived for most of his life isolated from the outside world (except for a few close friends), spending his time composing and painting. His friend Charles Seegar wrote in 1932: 'To Carl Ruggles, there are not different kinds of beauty: there is only one kind, and that he prefers to call the "sublime" '.

Evocations is one of his late works, dating from the years between 1936 and 1943. He apparently composed six movements, but only four were published. They were written for solo piano—the orchestral arrangement for this evening's performance is by Avram David—and each is dedicated to one of the composer's friends: no. 1 to Harriette Miller, for many years his patron; no. 2 to John Kirkpatrick, the pianist and musical scholar, who gave the first performance of *Evocations* (and, incidentally, of Charles Ives's fiendishly difficult 'Concord' sonata); no. 3 to his wife, Charlotte Ruggles; and no. 4 to Ives.

AARON COPLAND born 1900

Eight poems of Emily Dickinson (transcribed for voice and chamber orchestra from *Twelve poems of Emily Dickinson* for voice and piano)

For the original version of his Dickinson settings for voice and piano Aaron Copland wrote: 'These twelve songs were composed at Sneden's Landing, New York, at various times during the period from March 1949 to March 1950. They were the first works I had written for solo voice and piano since 1928.

'The poems center about no single theme, but they treat of subject matter particularly close to Miss Dickinson: nature, death, life, eternity. Only two of the songs are related musically, the seventh and twelfth. Nevertheless, I hope that in seeking a musical counterpart for the unique personality of the poet, I have given the songs, taken together, the aspect of a song cycle. The twelve songs are dedicated to twelve composer friends.'

At various times over a period of years (1958-1970), Copland orchestrated eight of the songs. The orchestral version was first heard at a concert in honor of his seventieth birthday, given by the Juilliard School of Music on November 14 1970, at Alice Tully Hall in New York City. The work was sung by Gwendolyn Killebrew, with Michael Tilson Thomas conducting the Juilliard Orchestra. The songs are scored for flute, piccolo, oboe, E flat clarinet, B flat clarinet, bassoon, horn, trumpet, trombone, harp and strings.

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CHARLES WUORINEN born 1938

Concerto for amplified violin and orchestra

Program note by the composer and Paul Zukofsky

I composed my Violin concerto during 1971 and 1972. The work was commissioned by the Fromm Music Foundation for this evening's performers, and it is a pleasure once more to pay tribute in this note to the assistance Paul Fromm has so long and selflessly rendered to contemporary music.

The Concerto is in three movements, but they are mere slicings of one continuous polyphonic fabric. Thus, though the surface of each movement is differently articulated and therefore a contrast to its neighbors, the whole work is basically a progress from the slow to the fast, and the disjunctive to the continuous—all achieved, of course, in an indirect, non-linear fashion.

The work's 'continuous polyphonic fabric' is a generalized four-voice affair, of which the soloist has one. His continuous presence, as the sole spokesman for this voice, and his consequent need to balance three other, more complexly ramified voices in the orchestra, make his electronic amplification a necessity. I thus provided indications for amplification in my score.

C.W.

Charles Wuorinen specifies amplification for the violin in order that the solo instrument may equal, and even dominate the full symphony orchestra. In this way he avoids the problems of balance usually encountered in concertos for stringed instruments and orchestra. When he first discussed with me the idea of amplification, there seemed to be two possible solutions: the first was a 'contact' microphone, the second a highly directional 'air' microphone. Neither of these is however ideal—the contact method gives poor frequency response and picks up extraneous noise, while the air method not only restricts the violinist's movement, but also is visually unattractive. Further, we were interested not in a purely electronic instrument, only in amplifying the sound of the normal violin. We found the answer to our problem in a special 'Barcus-Berry bridge', produced and distributed by William Lewis & Son of Lincolnwood, Illinois. It is a regular violin bridge with a transducer built into it. There is a direct line output to a preamplifier, from where the signal can be routed to any additional electronic systems, or directly to loudspeakers. The system prevents the reproduction of noise from the finger board, produces a fine frequency response, and allows the performer freedom of movement. It seems an almost ideal solution for the amplification of a stringed instrument.

P.Z.

IGOR STRAVINSKY 1882-1971

Le sacre du printemps (The rite of spring)

Program note by John N. Burk and Pierre Monteux

Descriptions of the first performance of *Le sacre du printemps*, which took place at the Théâtre des Champs Élysées, Paris, on May 29 1913, have been conflicting as well as colorful. Commentary is varied, even reaching the psychological: 'In conformity with some interesting law of music perception by heterogeneous groups,' writes Nicolas Slonimsky, 'the individual reaction became general, and assumed the power of a heterogeneous opposition.' Let us confine ourselves to the account of a first hand witness most deeply concerned—the conductor himself.

Pierre Monteux wrote (*Dance Index*, 1947): 'My first meeting with Stravinsky took place in 1911 when I was guest conductor of the Diaghilev Ballet Russe. Stravinsky, outstanding among the new composers of the modern school, had just achieved his first success with *L'oiseau de feu*. We met when I conducted the world première of his second ballet, *Petrushka*. *Petrushka* was an immense success. In the field of ballet many still consider it Stravinsky's masterpiece.

'One day in 1912, after I had become the regular conductor for the Ballet Russe, Diaghilev summoned me to a tiny rehearsal room in a theatre of Monte Carlo where the Ballet was at that time appearing. We were to hear Stravinsky run through the score of his new work, *Le sacre du printemps*. With only Diaghilev and myself as audience, Stravinsky sat down to play a piano reduction of the entire score. Before he got very far I was convinced he was raving mad. Heard this way, without the color of the orchestra which is one of its greatest distinctions, the crudity of the rhythm was emphasized, its stark primitiveness underlined. The very walls resounded as Stravinsky pounded away, occasionally stamping his feet and jumping up and down to accentuate the force of the music. Not that it needed such emphasis. I was more astounded by Stravinsky's performance than shocked by the score itself. My only comment at the end was that such music would surely cause a scandal. However, the same instinct that had prompted me to recognize his genius made me realize that in this ballet he was far, far in advance of his time and that while the public might not accept it, musicians would delight in the new, weird though logical expression of dissonance.

'*Le sacre du printemps* was presented in 1913 at the Théâtre des Champs Elysées in Paris, and cause a scandal it certainly did. The audience remained quiet for the first two minutes. Then come boos and cat-calls from the gallery, soon after from the lower floors. Neighbors began to hit each other over the head with fists, canes or whatever came to hand. Soon this anger was concentrated against the dancers, and then, more particularly, against the orchestra, the direct perpetrator of the musical crime. Everything available was tossed in our direction, but we continued to play on. The end of the performance was greeted by the arrival of gendarmes. Stravinsky had disappeared through a window backstage, to wander disconsolately along the streets of Paris.

'A year later at the Casino de Paris I was conducting the Concerts Monteux, a series in which I introduced works by new composers. Here the music played was definitely the music of tomorrow. I suggested to Stravinsky that he arrange a concert version of the *Sacre*, and anxious himself to prove a few points, he readily agreed. The presentation was an instant success.

'Time has caught up with Stravinsky. Now he is recognized as one of the great of the world. He has advanced musical expression tremendously and almost every contemporary composer owes him an acknowledged debt.'

Time had demonstrably 'caught up with Stravinsky' when on May 8 1952, in the Théâtre des Champs Elysées, the scene of the scandalous première almost exactly thirty-nine years before, Pierre Monteux repeated the *Sacre* with the Boston Symphony Orchestra to a wildly but this time favorably excited audience, while the composer sat, much moved, in his seat.

FELIX MENDELSSOHN 1809-1847

Symphony no. 1 in C minor, op. 11

Program note by Klaus G. Roy

The words 'First symphony' radiate a peculiar magic, conjure up an aura both of achievement and of promise, of a solid foundation in the past and an assurance of a productive future. Some composers take the leap quite early, and some too early; few will, like Brahms, desist from issuing their First symphony until they are in their forties. The work so named will usually present a Janus-face, looking backward to established models as well as embodying the composer's own personality and artistic discoveries. But, more often than not, the title is misleading to the public. There can be few first symphonies that were not preceded by a number of less ambitious orchestral works, music that served as preparation while standing firmly on its own feet. One thinks at once of the two piano concertos by Beethoven, the first concerto, serenades, and 'Haydn variations' by Brahms. And there are, of course, several instances in which the First symphony either came very late, as with Cherubini, and remained the sole work of its kind, or those in which the composers discovered that their





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forte (indeed their fortissimo) lay elsewhere: thus Weber, who wrote two early symphonies, and Bizet and Wagner, who limited themselves to one.

Particularly deceptive is the appellation of 'First symphony' in the case of the work by Mendelssohn we are now considering. For this is, by another count, not his first but his thirteenth. The State Library in Berlin contains no fewer than eleven symphonies of his for string orchestra, and one for full orchestra. Until recent years, all these were in manuscript only; of the string symphonies, several have reached performance in this century, and at least three have been recorded. In 1823, a year before op. 11, he composed a successful Concerto for two pianos and orchestra. Mendelssohn, at fifteen, had been a widely admired prodigy for years, with all possible performance facilities at his instant disposal. Within two years, he was to come forth with one of the most extraordinary orchestral feats in the literature, the Overture to 'A midsummer night's dream'.

Thus the C minor Symphony is a work we might consider wholly professional, even a bit 'slick'. Mendelssohn was not only fully aware of all the available orchestral literature; he had listened creatively to the masters, especially Beethoven, and was quite ready to offer his own symphonic gesture. Thus his first movement, an *Allegro di molto* in 4/4 time, adopts the Beethovenian key of C minor, redolent of serious drama and somber passion. He was, naturally, more prepared to utilize the rhythmic figures and textural devices hammered out by that unique sculptor in sound, than to find his own and essentially non-dramatic voice. The lyrical second theme, however, already foreshadows that essentially 'feminine' character of subsidiary symphonic themes which grew more and more pronounced during the nineteenth century. The development section, basing itself mainly on a figure from the first subject, tends to be a little four-square and predictable, but in the retransition Mendelssohn shows already that he knows the dramatic value of structural irregularity. Such a sylvan touch as a sustained note for the *Waldhorn* bespeaks the incipient composer of the 'Midsummer night's dream' music.

The *Andante* in E flat major, 3/4 time, may take its impetus from the slow movements of Mozart's later symphonies, but the melodic material is obviously pure Mendelssohn, an orchestral foreshadowing of the famous later 'Songs without words' for piano. Many subtle touches bespeak the young composer's mastery of orchestration, notably the close, with the *pizzicato* of the strings replying to the woodwinds.

[The lively Minuet (in C minor), its theme somewhat reminiscent of the main subject of the first movement, owes much to Mozart. 'The minuet of Mozart's C minor Serenade for wind instruments is probably the most illustrious of the numerous ancestors of the movement,' wrote Eric Werner. In the Trio the wind instruments play a sort of chorale, the strings giving decoration with gentle arpeggios.]

The finale, *Allegro con fuoco*, C minor, 4/4, begins with a subject built upon changes which the technique of bowing stringed instruments can ring upon a simple arpeggiated triad (an idea at once beyond the young Schubert in sophistication and unworthy of him in inspiration). The second theme, however, returns us to the world of pure Mendelssohn with its *pizzicato*, above which a clarinet *cantilena* weaves a brief magical spell. In the sizeable development, the young composer's contrapuntal skills are displayed in an effective *fugato*, which concludes with the recapitulation, somewhat too regular for genius. A return of this *fugato* at the close, followed by a final *più stretto*, brings the symphony to a brilliant close in C major.

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Klaus G. Roy, formerly a resident of Boston, has been Director of Publications and Program Book Editor of the Cleveland Orchestra since 1958. A graduate in music of Boston University and Harvard University, he has been active for more than twenty years as composer, critic, teacher, librarian and lecturer. His note is reprinted by his kind permission and that of the Musical Arts Association of Cleveland. Mr Roy points out that his analysis of Mendelssohn's Symphony no. 1 was written after extensive conversation with the conductor of the first performance in Cleveland, Louis Lane. Mr Lane's recording of the Symphony was issued by Columbia in 1969.

SERGEY PROKOFIEV 1891-1953
Piano concerto no. 3 in C op. 26
Program note by James Lyons

By definition the creator's art is less ephemeral than the interpreter's, and over the past half-century the music of Prokofiev has substantially insured him to posterity as a composer. But it is perhaps significant and certainly not untoward to note that, like several of the most hallowed figures in ages past, Prokofiev was the salesman *par excellence* of his own piano concerti. Specifically as to no. 3, he personally sold it to the United States.

The Third piano concerto was sketched the fateful winter of the Revolution of 1917. Because the overthrow of Czarism and its immediate consequences marked a definite change in the direction of Prokofiev's development, it behooves us to look (perforce superficially) at the influences to which he was subject between 1917 and 1921, when he completed this score. To state it bluntly, the 'change' was a sea change, and the influences were geographic.

Prokofiev was anything but a Marxist in those years. 'Immersed as I was in art,' he wrote later, 'I did not have a clear idea of the scope and significance of the October Revolution. . . .' What he *did* know was that Russia had become an unhealthy place for composers. He wanted out. And the country that appealed to him above all was America.

When the People's Commissar of Education attended the première of the *Classical Symphony* (Petrograd, April 21 1918) and sought out Prokofiev to express his admiration, the composer saw his opportunity and expressed in the strongest appropriate language his desire to make an extended trip abroad. Under the circumstances there was no graceful alternative for the Commissar but to consent, and within days it was announced that the government had decided to send Prokofiev across the Pacific in connection with 'matters pertaining to art'. He departed via Vladivostok in May for Yokohama, whence he proceeded by slow boat and several stopovers to New York, arriving there in September and making his first Manhattan appearance a fortnight after Armistice Day. Every last seat in old Aeolian Hall was filled, and the debut (a solo recital) launched Prokofiev's American career in sensational fashion. Even the critics who felt constrained to inveigh against him as an ambassador of Bolshevism concurred in the unanimous verdict on his pianistic ability; the consensus was an enthusiastic welcome for a veritable titan of the keyboard.

For the next few seasons Prokofiev concertized heavily, and no major work was forthcoming except *The love for three oranges*. In the nature of artistic creation, however, it is inconceivable that the Third piano concerto sat untouched in the composer's luggage until the summer of 1921, when he is said to have completed the score during a sojourn at St Brevin, on the coast of Brittany. This was in the wake of Prokofiev's second transcontinental tour of the United States. To what extent his experiences in the New World are reflected in the op. 26 we have no way of knowing, and the answer could be not at all. But there is no gainsaying the fact that this music gestated during long, lonesome days of staring out train windows. Possibly this is rather too fanciful. What is not, by all accounts, is that the Third concerto was a success from the beginning. The composer himself took part in the première, which was given not in his homeland but in Chicago, Illinois, on December 16 1921. Americans did not take the piece to their hearts at once, as Europe did, but it was cordially received at the very least (Prokofiev remarked that we 'did not quite understand' the work at the time), and its place in the standard repertoire has grown more secure with each passing season.

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The Boston Symphony Orchestra directed by Erich Leinsdorf, with John Browning as soloist, has recorded Prokofiev's Third piano concerto for RCA.



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ANTONÍN DVOŘÁK 1841-1904

Symphony no. 9 in E minor 'New world' op. 95

Program note by John N. Burk

When Dvořák, a famous composer, successful exponent of the principle of racial character in music, took up his dwelling in America, he spoke constantly of this country's musical destiny as certain to grow from its folk melody. His enthusiasm found a general and a warm response. Collections, examples of Negro songs and Indian melodies, were shown to him. When at length he made it known that he had composed a Symphony and entitled it 'From the New world', there was naturally a sanguine expectation in certain quarters of a present fulfillment of Dvořák's prophecies. The Symphony, first performed in New York in 1893 in the composer's presence, brought loud applause. Dvořák's American friends, notably Henry T. Burleigh, his friend at the National Conservatory, who had pressed upon him some Negro songs for his perusal, looked eagerly to find a significant assimilation of them in the new score.

But this, as it proved, was rather too much to expect. Dvořák in his native simplicity, always content to infuse the traditional forms with a special coloring, was never inclined toward scholarly research in the folk music of other peoples, nor the adoption of other styles. The Symphony turned out to be as directly in the Bohemian vein as the four (then in publication) which had preceded it. Dvořák, cordially received in the New world during his three years' stay as teacher, yet remained a stranger in a land whose music, like its language, was foreign to his nature. The critic, Henry Krehbiel, whose eagerness was moderated by a characteristic clear-sightedness, could no more than point to a 'Scotch snap' (a displaced accent characteristic of Negro rhythm) in the main theme of the first movement, and a resemblance to the Negro spiritual 'Swing low, sweet chariot' in the lyric second theme. There were lengthy speculations in print as to whether the Symphony was 'American' in letter or in spirit; whether in any case plantation songs or music derived from the American Indians could be called national; as to what were the actual intentions of the composer and how far he had realized them. Some persisted in seeking the seeds of an American musical culture in the Symphony, and others ridiculed their attempt. The whole problem remained in an indeterminate state for the good reason that very few in that dark period had any articulate acquaintance with either Negro melodies or Indian music.

Many years have passed since the topic at last burned itself to ashes. The commentators have long since laid away as outworn and immaterial the assembled pros and cons. The title no longer provokes inquiry. The case for a significant manifestation of music integral to America in Dvořák's last symphony is no more than a ghost of the eager nineties. The 'New world' Symphony has survived on its purely musical graces, as one of its composer's most melodious and most brilliant works.

There is a recording of the 'New world' symphony by the Boston Symphony Orchestra, Arthur Fiedler conducting, available on the RCA label.

JOSEPH HAYDN 1732-1809

Oboe concerto in C (attributed)

Program note by Andrew Raeburn

The score of this concerto came to light in 1926, and was published eleven years later in an edition prepared by Alexander Wunderer. The attribution to Haydn is conjectural: on the manuscript, which dates from the early nineteenth century, somebody wrote in blue pencil the words 'Von Haydn?'. Judging from the style, the work was written in the mid-eighteenth century, and could certainly be by Haydn. But it might well be by a dozen other composers of the period.

The first movement begins boldly with a march-like theme, soon followed by a gentler second subject. The military mood returns to end the *ritornello*, and to introduce the solo oboe. There are quiet reminiscences of the original march, then a succession of new

melodies appears. Development is somewhat naive, relying more on fresh material than on the introductory subjects. There is an extended recapitulation with considerable virtuosity required of the soloist. After a cadenza, the movement comes to a jolly close.

The Andante is similarly melodic, the solo oboe dominating from the start with an extended cantilena, accompanied simply by the strings. There are a few bars where oboes and horns join the strings for a moment of dramatic contrast, then the solo returns with a lyrical second subject. After another very short *tutti* passage comes a third melody, in the minor. The first subject is repeated, and the full band takes over for the final noble measures.

The Rondo is basically a theme, its character similar to many of Haydn's 'peasant' minuets, with a set of variations, designed to display the oboe's range. Except for one variation in the minor, the mood is brisk and cheerful. A final restatement of the minuet ends the concerto as gaily as it began.

GUSTAV MAHLER 1860-1911

Symphony no. 5 in C sharp minor

Program note by John N. Burk

Gustav Mahler composed his Fourth symphony at Maiernigg on the Wörthersee in the summer of 1900. During the two summers following, at his little cottage in this idyllic spot of Carinthia which has inspired great music at other times, he worked upon his Fifth symphony and likewise set five songs from Rückert, and two of the 'Kindertotenlieder'. The Fifth symphony was completed in the summer of 1902. It was in March of that year that he married Alma Maria Schindler.

Bruno Walter, than whom no one had a more intimate comprehension of Mahler the artist, warns us quite specifically in his personal and revealing monograph on Gustav Mahler (Kegan Paul, Trench, Trubner & Co. Ltd, London, 1937) against looking for any program in the Fifth symphony or the two that follow. He finds each of these more than anything else 'a further intensification of the symphonic idea'. The first four symphonies had each had their text or their pictorial images. Taking up the Fifth, Mahler showed a marked change in the course of his musical thinking. 'He has had enough now of struggling with weapons of music for a philosophy of life. Feeling strong and equal to life, he is now aiming to write music as a musician.'

'Thus the Fifth symphony is born, a work of strength and sound self-reliance, its face turned squarely towards life, and its basic mood one of optimism. A mighty funeral march, followed by a violently agitated first movement, a scherzo of considerable dimensions, an adagietto, and a rondo-fugue, form the movements. Nothing in any of my conversations with Mahler and not a single note point to the influence of extramusical thoughts or emotions upon the composition of the Fifth. It is music, passionate, wild, pathetic, buoyant, solemn, tender, full of all the sentiments of which the human heart is capable, but still "only" music, and no metaphysical questioning, not even from very far off, interferes with its purely musical course. On the other hand, the musician was all the more diligently striving to increase his symphonic ability and to create a new and higher type.'

When this symphony was performed in Berlin and in Dresden in 1905, there were the usual expectations of enlightenment from the composer, but the composer had become more wary than ever of verbal explanations. No analyses or descriptions of any sort were to be found in the printed programs. The composer did not remain adamant on this point. Analyses of the Fifth symphony, and elaborate ones, appeared in print before and after 1905 — without recorded protest from Mahler. On composing his Fifth symphony (and also his Third) he had hoped to assist the public mind in following the paths of his free-reined imagination by allowing titles to the movements which were printed at early performances. When he found, as other composers have, that such signposts usually divert well-intentioned but literal souls into verbal thickets where the music itself is all but lost from sight, he withdrew these titles. If the listening world could have





found a liberation of the imagination in the writings of E. T. A. Hoffmann, as Mahler did in composing his First symphony, they would have grasped at once the roaming, fancy-free spirit of those works. Did not Hoffmann himself say, through the mouth of his Kreisler: 'Music opens for man an unknown continent, a world that has nothing in common with the exterior world of sense that surrounds it, and in which he leaves behind all determinate feelings in order that he may give himself up to indescribable yearning?'

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the Fifth symphony for RCA.

COMING EVENTS AT TANGLEWOOD

Details of next week's concerts by the Boston Symphony Orchestra, and of the Berkshire Music Center events open to the public, are included on a special information sheet, which is available at the entrances to the Tanglewood grounds.

THE CONDUCTORS

MICHAEL TILSON THOMAS, Music Director of the Buffalo Philharmonic Orchestra and Associate Conductor of the Boston Symphony Orchestra, was born in Hollywood in 1944. Between the ages of fourteen and seventeen he studied piano with John Crown and Muriel Kerr, harpsichord with Alice Ehlers. He enrolled in the University of Southern California with advanced standing in 1962, and studied with Ingolf Dahl and John Crown. He was awarded the Alumni Prize as the outstanding student at the time of his graduation. For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premières, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He was Conductor of the Ojai Festival in the summers of 1968 and 1969.

A conducting fellow of the Berkshire Music Center here at Tanglewood dur-

ing 1968, he conducted the première of Silverman's *Elephant steps*, and won the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood in the summer of 1969 as a Fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra, and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck*. Appointed Assistant Conductor of the Boston Symphony Orchestra at the beginning of the 1969-1970 season, he replaced William Steinberg at concerts in New York during the fall when Mr Steinberg became ill. He was appointed Associate Conductor of the Orchestra in the spring of 1970. Since that time he has conducted many of the major orchestras in this country, in Europe and in Japan. On the Boston Symphony's tour in Europe last year he directed concerts in Germany, Italy and Spain.

Michael Tilson Thomas has made several recordings for Deutsche Grammophon with the Boston Symphony Orchestra, among them performances of Debussy's *Images*, Tchaikovsky's Symphony no. 1, Ives's *Three places in New England*, Ruggles's *Sun-treader*, Piston's Symphony no. 2 and Schuman's Violin concerto, with Paul Zukofsky. He also plays the piano in an album of chamber music by Debussy, the first record

MICHAEL
TILSON THOMAS



made for Deutsche Grammophon by the Boston Symphony Chamber Players. He becomes one of the Boston Symphony Orchestra's Principal Guest Conductors this fall.

ALDO CECCATO, recently appointed Principal Conductor of the Detroit Symphony, is a native of Milan. He began conducting in his early twenties after a promising career in his teens as a pianist. He conducted a concert of music by Vivaldi in Milan, and was at once engaged by the leading orchestras and opera houses in Italy, among them the Santa Cecilia in Rome, La Scala, La Fenice in Venice, and the Florence Maggio Musicale. He then appeared in Germany, France, England and South America. In 1969 he made his American debut with the Chicago Lyric Opera, conducting *I puritani*. In the fall of 1970 he appeared for the first time with the New York Philharmonic and the Chicago Symphony, and was soon afterwards engaged to conduct the Cleveland Orchestra, the Minnesota Orchestra, the Pittsburgh Symphony, the Philadelphia Orchestra, the Detroit Symphony and the San Francisco Symphony, in addition to returning to Chicago and New York. During the past two seasons he has directed performances of *Otello*, *Simone Bocanegra* and *Falstaff* at the Royal Opera House, Covent Garden, and of *Ariadne auf Naxos* at the Glyndebourne Festival. He also conducted recordings of *La traviata* for Angel and *Maria Stuarda* for ABC Westminster, each with Beverly Sills in the leading role. His other records are on the Philips label. This summer Aldo Ceccato appears with the Philadelphia Orchestra at the Robin Hood Dell and the Saratoga Performing Arts Center, and conducts at the Hollywood Bowl, at the Blossom Music Center, and at concerts of the Chicago Symphony. He made his debut with the Boston Symphony last December.

THE SOLOISTS

PHYLLIS CURTIN, who has appeared with the Boston Symphony on many occasions in the past, was a student at the Berkshire Music Center, and is Artist-in-residence at Tanglewood this summer. She has traveled to all parts of the world singing in opera, with orchestras and in recital. Her repertoire, which ranges from the Baroque to the

contemporary, is enormous. She has appeared at La Scala, Milan, at Glyndebourne, in Australia and New Zealand, and across the United States. Phyllis Curtin's roles at the Metropolitan Opera in New York include the Countess in *Le nozze di Figaro*, Mistress Ford in *Falstaff*, Eva in *Die Meistersinger* and Ellen Orford in *Peter Grimes*. Phyllis Curtin's many recordings are on the RCA, Columbia, Louisville, Bach Guild and CRI labels. She appeared with the Boston Symphony last summer in a performance of Beethoven's *Missa solemnis*, conducted by Leonard Bernstein, and also gave a Prelude concert during the 1971 Berkshire Festival. Earlier this season Phyllis Curtin sang the solo soprano part in the Festival performance of Haydn's *The seasons*.

Dean of American composers, revered teacher, distinguished conductor and pianist, and erudite author, AARON COPLAND has long been associated with the Boston Symphony Orchestra. In 1925 Serge Koussevitzky conducted the world premiere of *Music for the theatre*, the first of several premières, which included the Third symphony and, with the composer as soloist, the Piano concerto. He was associated with the Berkshire Music Center here at Tanglewood for twenty-five years, and was for much of that time Chairman of the Faculty and Head of the composition department. He is now Chairman of the Faculty Emeritus. Aaron Copland was born in Brooklyn. After musical education as a boy, he went in the summer of 1921 to enroll in the newly founded Fontainebleau School of Music in France, and later studied with Nadia Boulanger in Paris. He returned to the United States in 1924, and the following year was the first composer to be awarded a Guggenheim Fellowship. His compositions have been performed throughout the world. He has received commissions from many distinguished organizations, the Columbia Broadcasting Company, the Ballet Russe de Monte Carlo, the Koussevitzky Foundation and the Boston Symphony Orchestra among them. Other commissions have included ballet scores, music for motion pictures and an opera *The tender land*. As a teacher he has lectured extensively, and has received awards and degrees from musical organizations and universities in this country and abroad. In 1964 he was awarded the Presidential Medal of Freedom.

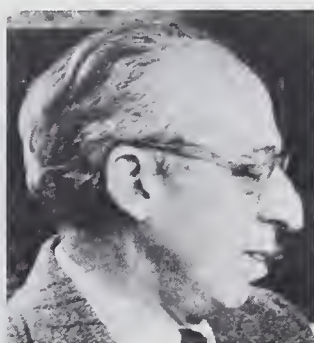
ALDO
CECCATO



PHYLLIS
CURTIN



AARON
COPLAND



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Aaron Copland has written books on music which are widely read. During recent years he has been increasingly active as a conductor, and has directed more than fifty orchestras in every part of the world. He was guest conductor with the Boston Symphony Orchestra on its tour to the Far East and Australia in 1960, and has appeared with the Orchestra on many other occasions in Boston, New York and here at Tanglewood. He has made many recordings of his own music for Columbia and RCA.

JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, and Assistant conductor since the beginning of the 1971-1972 season, joined the Orchestra in 1955. He was then, at the age of twenty-three, the youngest member. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, in 1969 a tour to the Virgin Islands and Florida. During past seasons he has performed many concertos with the Orchestra, and has recorded those by Bartók and Stravinsky for RCA.

He is violinist of the Boston Symphony String Trio and first violinist of the Boston Symphony String Quartet, and as violinist of the Boston Symphony Chamber Players Joseph Silverstein has made many recordings of chamber music both for RCA and Deutsche Grammophon. Chairman of the Faculty of the Berkshire Music Center at Tanglewood, he also teaches privately. In 1970 he received an honorary Doctorate of Music from Tufts University. During the 1969-1970 season he made his debut as conductor with the Boston Symphony and Boston Pops Orchestras.

JULES ESKIN, principal cello of the Boston Symphony Orchestra, came to Boston in 1964 from the Cleveland Orchestra, where he held the same

chair. He was born in Philadelphia and studied at the Curtis Institute with Leonard Rose. His other teachers were Gregor Piatigorsky and Janos Starker. He won the Naumberg Foundation award in 1954 and made his debut at Town Hall, New York, the same year under the Foundation's auspices. He joined the Dallas Symphony and was later first cellist of the New York City Opera and Ballet Orchestra.

Jules Eskin is on the faculty of the Berkshire Music Center and is a member of the Boston Symphony Chamber Players, with whom he has traveled on their national and international tours. He has played several concertos with the Orchestra, including the Brahms Double, the Beethoven Triple, the Haydn C major, the Dvořák, and the Schumann. He played the solo cello part in Haydn's Sinfonia concertante with the Orchestra at Tanglewood in the summer of 1969 and was soloist with the Berkshire Music Center Orchestra in a performance of Tchaikovsky's Rococo variations. With the Boston Symphony Chamber Players, he has made many recordings for Deutsche Grammophon and RCA.

PAUL ZUKOFSKY, who has appeared with the Boston Symphony on several occasions in past seasons, and has recorded the Violin concerto of William Schuman with the Orchestra for Deutsche Grammophon, was born in 1943. He entered the Juilliard School at the early age of fourteen, and studied with Ivan Galamian. While he was still a student he won many important prizes and honors, and was awarded his master's degree in 1964. For several years he was a Fellow of the Berkshire Music Center here at Tanglewood, and was later a member of the faculty. He is also on the faculties of the New England Conservatory and the State University of New York at Stony Brook. Paul Zukofsky made his first public appearance with the New Haven Symphony at the age of eight, his Carnegie Hall debut five years later. Since then he has given numerous recitals, has played on radio and television, and has been soloist with symphony orchestras throughout the United States, South America and Europe. Last January he made his debut with the New York Philharmonic, playing the American première of Maderna's Violin concerto. A specialist in contemporary music, Paul Zukofsky has recorded concertos

of Sessions and Penderecki, and has made several other recordings on the CRI, Folkways, Nonesuch and Vanguard labels.

JOHN BROWNING made his debut with the Boston Symphony ten years ago, when he was soloist in the world première of Samuel Barber's Piano concerto no. 1. He has appeared with the Orchestra on many occasions since then, in Boston, New York and here at Tanglewood. He has also recorded the five piano concertos of Prokofiev with the Orchestra, under Erich Leinsdorf's direction, for RCA. John Browning's teachers were Lee Pattison and Rosina Lhevinne. He made his orchestral debut with the New York Philharmonic in 1956, and his New York recital debut two years later at Town Hall. During the succeeding years he has played with many of the world's leading orchestras, among them the Chicago Symphony, the Cleveland and Philadelphia Orchestras, the Pittsburgh Symphony, the Los Angeles Philharmonic, the San Francisco Symphony, the London Symphony, the Concertgebouw, the Tonhalle of Zurich, and the Brussels Philharmonic. He has made three tours of the USSR, playing recitals and appearing as soloist with the orchestras of Moscow, Leningrad and Kiev. During the past season he made his debut in Japan. John Browning has recorded for the Capitol, RCA, Deste and Columbia labels.

RALPH GOMBERG, principal oboe of the Boston Symphony Orchestra, is the youngest of seven children, five of whom graduated from the Curtis Institute of Music. At the age of fourteen, he was the youngest student ever accepted by the distinguished oboe teacher Marcel Tabuteau. Three years later he was appointed by Leopold Stokowski as principal oboe of the All American Youth Orchestra. Subsequently he became principal of the Baltimore, New York City Center and Mutual Broadcasting Orchestras. He joined the Boston Symphony Orchestra in 1949. A member of the Boston Symphony Chamber Players, with whom he has toured to Europe and throughout the United States, and made many recordings, Ralph Gomberg is on the faculties of Boston University, the New England Conservatory of Music and the Berkshire Music Center at Tanglewood. He has appeared many times as soloist with the Boston Symphony Orchestra.

JOSEPH
SILVERSTEIN



John A. Wolters

JULES
ESKIN



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PAUL
ZUKOFSKY



JOHN
BROWNING

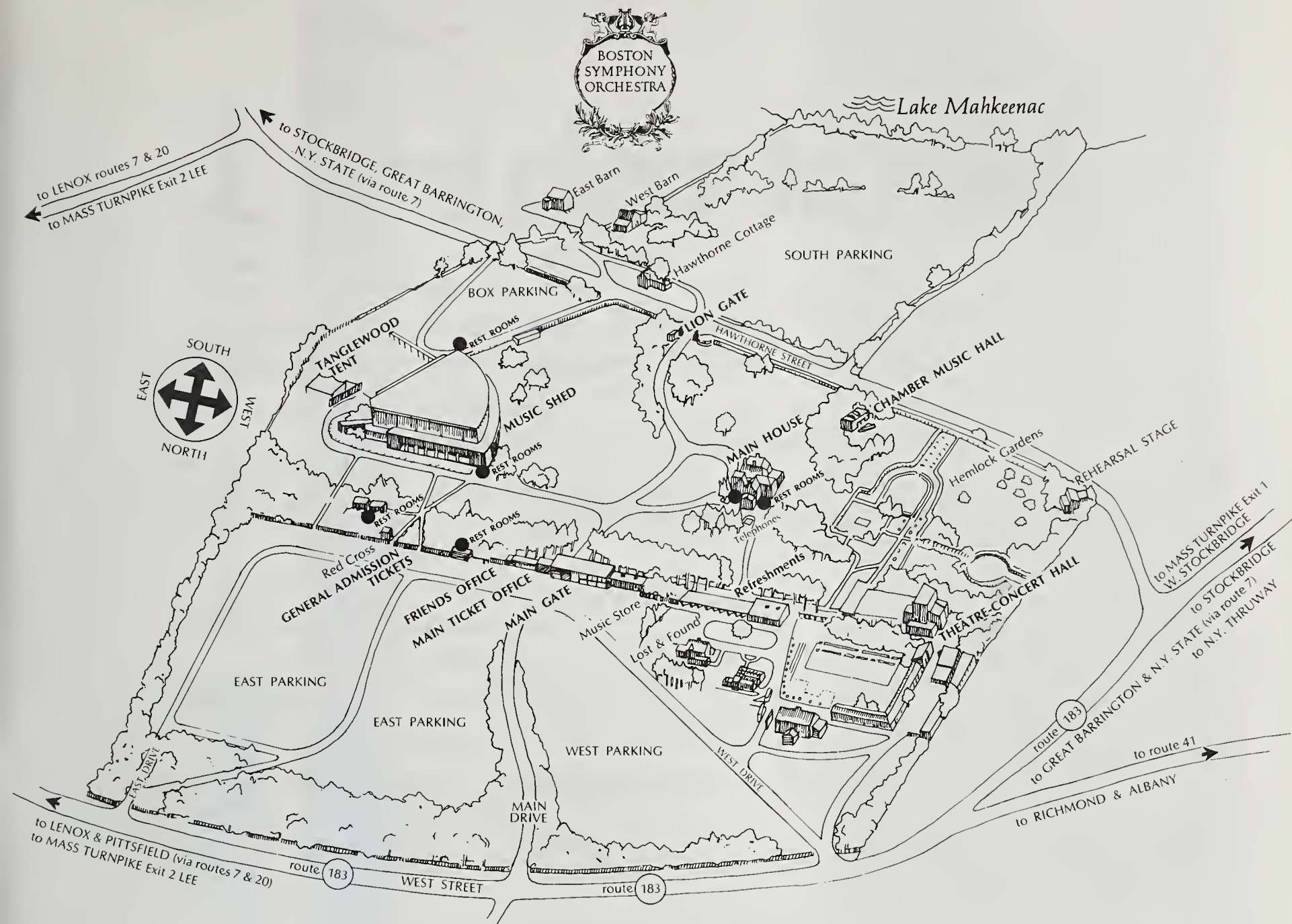


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is a program of the Boston Symphony Orchestra designed to introduce Boston Public School children to the arts by using the cultural resources of Tanglewood and Berkshire County. Thirty fifth- and sixth-graders come each week to spend four days meeting with professionals and students and attending various performances on the Tanglewood grounds. The children also enjoy the natural resources of the Berkshires through swimming, hiking, and visiting the Pleasant Valley Sanctuary, but the emphasis is on the arts.

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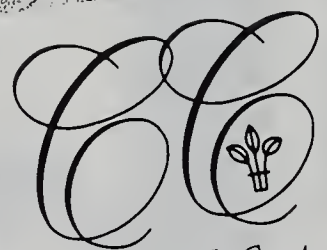
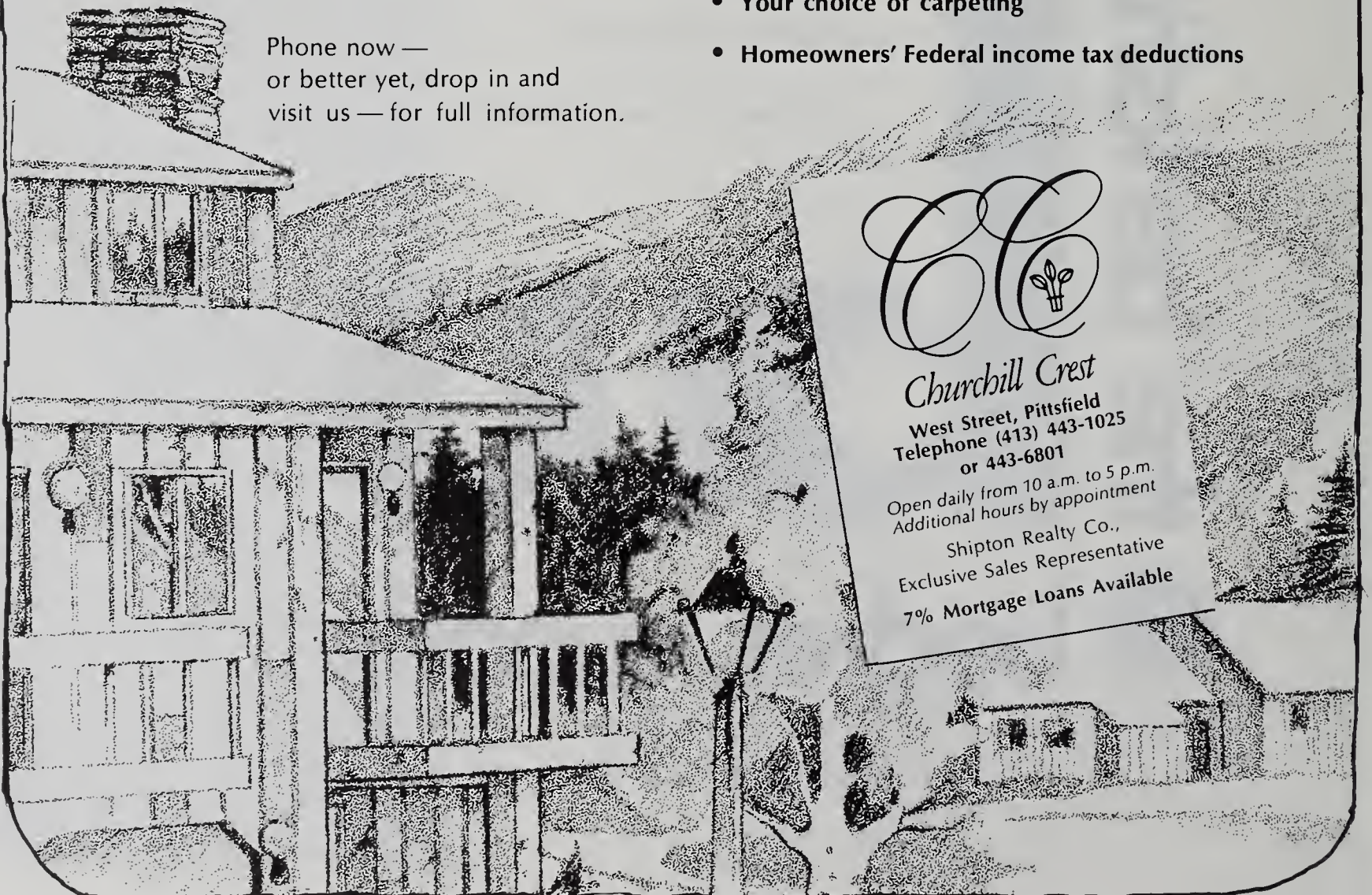
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concertmaster
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Alfred Krips
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Stanley Benson
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Darlene Gray
Ronald Wilkison
Harvey Seigel

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
Joel Moerschel
Jonathan Miller

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Harold Wright
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

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Aug. 12 (Sat) 8:30 pm
MOZART — Quartet in D Ma-
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SMETANA — From My Life
FRANCK — Piano Quintet
Ward Davenny, piano

Aug. 18 (Fri) 8:30 pm
To be announced.

Aug. 25 (Fri) 8:30 pm
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THE BOSTON SYMPHONY ORCHESTRA

Henry Lee Higginson, soldier, philanthropist and amateur musician, dreamed many years of founding a great and permanent orchestra in his home town of Boston. When at last his dreams approached reality, in the spring of 1881, he committed to paper a statement which described his purposes and intentions. He explored many specifics, among them the engagement of conductor and players, 'reserving to myself the right to all their time needed for rehearsals and for concerts, and allowing them to give lessons when they had time'. He planned 'to give in Boston as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music'. Prices of admission were to be kept 'low always'. The conductor's charge was to 'select the musicians when new men are needed, select the programmes, . . . conduct all the rehearsals and concerts . . . and generally be held responsible for the proper production of all his performances'. Administrative help and a librarian were also to be engaged.

The initial number of the players was to be 70, and in addition to concerts there were to be public rehearsals. As for the orchestra's financial structure, of the estimated annual cost of \$115,000 Major Higginson reckoned to provide himself for the deficit of \$50,000. He continued: 'One more thing should come from this scheme, namely, a good honest school of musicians. Of course it would cost us some money, which would be well spent.'

The inaugural concert took place on October 22 1881. The correspondent of the *Boston Daily Evening Traveller* wrote two days later: 'Music Hall was the scene of a large and brilliant gathering on Saturday evening at the opening concert of the Boston Symphony

Orchestra under the direction of Mr Georg Henschel. We find it necessary only to refer to the princely munificence of Mr Higginson, who instituted the course, and to whose efforts alone more credit is due for the best interests of music than all the "close corporation societies" ever organized in this city. The selection of Mr Georg Henschel as director of the orchestra is an evidence of the founder's astuteness and sound common sense, for although the announcement raised some criticisms which are far from complimentary, the results attained [Saturday] evening under that gentleman's baton amply and doubly proved the wisdom of the choice, for there has not been a leader in our musical circles during recent years who has succeeded in imparting so much of his own musicianly qualities and magnetism as did Mr Henschel on Saturday evening . . .'

Tickets for the season had gone on sale about six weeks earlier, and by six o'clock on the morning of first booking, there was a line of seventy-five people outside the Box Office, some of whom had waited all night. By the end of the season concerts were sold out, and ticket scalpers had already started operations. Mr Higginson wrote a letter to the press, which was published on March 21 1882: 'When last spring the general scheme for the concerts of the Boston Symphony Orchestra was put forth, the grave doubt in my mind was whether they were wanted. This doubt has been dispelled by a most kindly and courteous public, and therefore the scheme will stand.'

Symphony concerts continued to be held in the old Music Hall for nearly twenty years, until Symphony Hall was opened in 1900. The new building was immediately acclaimed as one of the world's most acoustically perfect concert rooms. Georg Henschel was



HENRY LEE HIGGINSON



GEORG HENSCHEL



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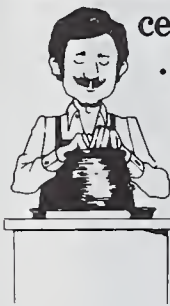
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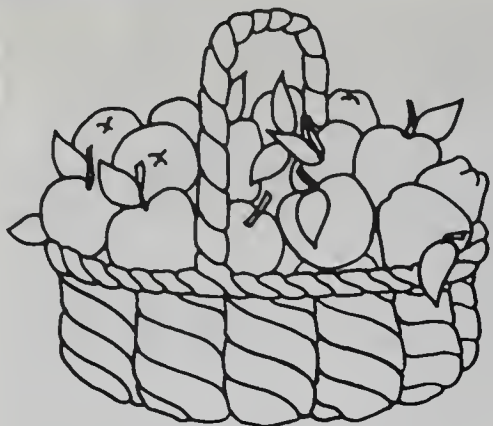


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succeeded by Wilhelm Gericke, Arthur Nikisch, Emil Paur, and the legendary Karl Muck, all of them German-born.

Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first 'Promenade concert', to fulfill Mr Higginson's wish to give Boston 'concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades'—a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition.

The character of the Boston Symphony was greatly changed in 1918. The vicious anti-German feeling then prevalent resulted in the internment and later dismissal of Dr Muck. Several of the German players also found their contracts terminated at the same time. Mr Higginson, then in his eighties, felt the burden of maintaining the Orchestra by himself was now too heavy, and entrusted the Orchestra to a Board of Trustees. Henri Rabaud was engaged as Conductor, to be succeeded the following season by Pierre Monteux.

During Monteux's first year with the Orchestra, there was a serious crisis. The Boston Symphony at that time was the only major orchestra whose members did not belong to the Musicians Union. This was a policy strictly upheld by Mr Higginson, who had always believed it to be solely the responsibility of the Conductor to choose the Orchestra's personnel. But the players were restive, and many wanted Union support to fight for higher salaries. There came a Saturday evening when about a third of the Orchestra refused to play the scheduled concert, and Monteux was forced to change his program minutes before the concert was due to start. The Trustees meanwhile refused to accede to the players' demands.

The Boston Symphony was left short of about thirty members. Monteux, demonstrating characteristic resource, tact and enterprise, first called on the Orchestra's pensioners, several of whom responded to his appeal, then held auditions to fill the remaining vacancies. Two present members of the Orchestra, the violinists Rolland Tapley and Clarence Knudsen, were among the young Americans engaged. During the following seasons Monteux rebuilt the Orchestra into a great ensemble. In 1924 Bostonians gave him a grateful farewell, realising that he had once more given the city an orchestra that ranked with the world's finest. It was not until 1942 that the conductor and players of the Boston Symphony finally joined the Musicians Union.

The Koussevitzky era began in 1924. His extraordinary musicianship, electric personality, and catholic taste proved so enduring that he served an unprecedented term of twenty-five years. There were many striking moves towards expansion: recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. In 1929 the free Esplanade Concerts on the Charles River were inaugurated by Arthur Fiedler, who had been a member of the Orchestra since 1915, and who became the following year the eighteenth Conductor of the Boston Pops, a post he continues to hold today. In 1936 Koussevitzky led the Orchestra in their first concerts here in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood.

Henry Lee Higginson's dream of 'a good honest school for musicians' was passionately shared by Serge Koussevitzky. In 1940 the dream was realized when the Orchestra founded the Berkshire Music Center at Tanglewood. This summer academy for young artists was and remains unique, and its influence has been felt on music through-



PIERRE MONTEUX



SERGE KOUSSEVITZKY



CHARLES MUNCH

out the world. (An article about the Center is printed elsewhere in the book.)

In 1949 Koussevitzky was succeeded as Music Director of the Orchestra by Charles Munch. During his time in Boston Dr Munch continued the tradition of supporting contemporary composers, and introduced much music from the French repertoire to this country. The Boston Symphony toured abroad for the first time, and was the first American orchestra to appear in the USSR. In 1951 Munch restored the Open rehearsals, an adaptation of Mr Higginson's original Friday 'rehearsals', which later had become the regular Friday afternoon concerts we know today.

Erich Leinsdorf became Music Director in the fall of 1962. During his seven years with the Orchestra, he presented many premières and restored many forgotten and neglected works to the repertoire. As his two predecessors had done, he made many recordings for RCA, including the complete symphonies of Brahms and Beethoven, and a major cycle of Prokofiev's music. Mr Leinsdorf was an energetic Director of the Berkshire Music Center, and under his leadership a full-tuition Fellowship program was instituted. Many concerts were televised during his tenure.

William Steinberg succeeded Mr Leinsdorf in 1969, and in the years since the Orchestra has continued its steady progress as one of the foremost symphonic organizations in America. He has conducted several world and American premières, he led the Boston Symphony's 1971 tour to Europe, as well as directing concerts in cities on the East coast, in the South and the Mid-west. He has made recordings for Deutsche Grammophon and RCA, including some of the world's first issues in quadraphonic sound. Mr Steinberg

has appeared regularly on television, and during his tenure concerts have been broadcast for the first time in four-channel sound over two of Boston's radio stations.

Seiji Ozawa, for the last two years Artistic Director of Tanglewood, becomes Music Adviser to the Boston Symphony this fall, and a year later will take up his duties as Music Director. Mr Ozawa was invited to Tanglewood as a conducting student by Charles Munch, and has continued to be closely associated with the Orchestra in the years since.

In 1964 the Orchestra established the Boston Symphony Chamber Players, an ensemble made up of its principal players. Each year the Chamber Players give concerts in Boston, and have made several tours both of the United States and of foreign countries, including England, Germany, Italy, Spain, France and the USSR. They have appeared on television and have made many recordings for Deutsche Grammophon and RCA.

Today the Boston Symphony Orchestra Inc. presents concerts of the Boston Symphony and Boston Pops Orchestras and of the Boston Symphony Chamber Players, is active in the sponsorship of Youth Concerts in Boston, is deeply involved in television, radio and recording projects, and is responsible for the maintenance of Symphony Hall in Boston and the estate here at Tanglewood. Its annual budget has grown from Mr Higginson's projected \$115,000 to a sum more than \$6 million. It is supported not only by its audiences, but by grants from the Federal and State governments, and by the generosity of many businesses and individuals. Without their support, the Boston Symphony Orchestra would be unable to continue its pre-eminent position in the world of music.



ERICH LEINSDORF



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TANGLEWOOD

In 1848 Nathaniel Hawthorne moved to Lenox, and took up residence in a small red cottage on the edge of William Aspinwall Tappan's Tanglewood. A wealthy Boston banker and merchant, Tappan had bought several farms near Lenox, and incorporated them into a large estate. Hawthorne described vividly the beauty of the Berkshires, and it is little wonder that as the years passed the area continued to attract distinguished residents, who built magnificent houses where they could escape the hubbub of city life.

Many of them were lovers of music, and in the summer of 1934 there were organized three outdoor concerts at one of the estates in Interlaken, a mile or two from Tanglewood. The performances were given by members of the New York Philharmonic, conducted by Henry Hadley. This experiment was so successful that during the following months the Berkshire Symphonic Festival was incorporated, and the series was repeated in 1935.

The Festival committee then invited the Boston Symphony Orchestra to take part the next summer. Serge Koussevitzky led the Orchestra's first concert in the Berkshires in a tent at 'Holmwood', a former Vanderbilt estate—today Foxhollow School. About 5,000 people attended each of the three concerts.

In the winter of 1936 the owners of Tanglewood, Mrs Gorham Brooks and Miss Mary Aspinwall Tappan, Descendants of William Tappan, offered the estate—210 acres of lawns and meadows—with the buildings, as a gift to Dr Koussevitzky and the Boston Symphony. It was gratefully accepted, and on August 12 1937 the largest crowd in the Festival's history assembled in a tent for the first concert at Tanglewood—a program of music by Wagner. As Koussevitzky began to conduct 'The ride of the Valkyries', a fierce storm erupted. The roar of the thunder and the heavy splashing of the rain on the tent totally overpowered even Wagner's heavy orchestration. Three times Koussevitzky stopped the Orchestra, three times he resumed as there were lulls in the storm. Since some of the players' instruments were damaged by water, the second half of the program had to be changed.

As the concert came to its end, Miss Gertrude Robinson Smith, a leading light in the foundation of the Berkshire Symphonic Festival, mounted the stage and addressed the audience: 'The storm has proved conclusively the need for a shed. We must raise the \$100,000 necessary to build.' The response was immediate, plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen and modified by Josef Franz of Stockbridge, who also directed construction. The building was miraculously completed on June 16 1938, a month ahead of schedule. Seven weeks later Serge Koussevitzky led the inaugural concert—a performance of Beethoven's Ninth symphony.

By 1941 the annual Festival had already broadened so widely in size and scope as to attract nearly 100,000 visitors during the summer. The Theatre-Concert Hall, the Chamber Music Hall and several small studios had been built, and the Berkshire Music Center had been established.

Tanglewood today has an annual attendance of a quarter of a million during the eight-week season. In addition to the twenty-four regular concerts of the Boston Symphony, the Orchestra gives a weekly Open rehearsal on Saturday mornings to benefit the Pension Fund, there are Boston Pops concerts, there are the Festival of Contemporary music, sponsored in co-operation with the Fromm Music Foundation, and almost daily concerts by the gifted musicians of the Berkshire Music Center. Tanglewood remains unique: nowhere else in the world is there such a wealth of artistic activity, nowhere else can music be heard in surroundings of such incomparable beauty.



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THE BERKSHIRE MUSIC CENTER

Casual visitors to Tanglewood may well be amazed at the variety of music they hear coming from many locations on the grounds. Much of it is being played by the young artists taking part in the programs of the Berkshire Music Center. The Center was established here in 1940 by the Boston Symphony Orchestra, fulfilling the hopes and dreams of two of the most important figures in the Orchestra's history, Henry Lee Higginson, the founder, and Serge Koussevitzky, Conductor and Music Director from 1924 until 1949. Mr Higginson wrote in 1881 of his wish to establish a 'good honest school for musicians', while for many years Dr Koussevitzky dreamed of an academy where young musicians could extend their professional training and add to their artistic experience, guided by the most eminent international musicians. Koussevitzky was Director of the Center from its founding until his death in 1951, when he was succeeded by Charles Munch. Erich Leinsdorf was Director from 1963 until his retirement in 1969, and since that time the primary responsibility for the Center's direction has been in the hands of Gunther Schuller.

Young people from all parts of the world come to Tanglewood each summer to spend eight weeks of stimulating practical study. They meet with and learn from musicians of the greatest experience in orchestral and chamber performance, in conducting and composition. The distinguished faculty includes the principal players and the other members of the Boston Symphony Orchestra, as well as leading soloists, conductors and composers of the day. The emphasis is on learning and performing under completely professional conditions.

The many resources of the Boston Symphony are at the service of the Berkshire Music Center. There are numerous studios for practice and chamber music, and extensive libraries. The Berkshire Music Center Orchestra and the Center's many other performing groups hold most of their rehearsals and concerts in the Theatre-Concert Hall, while lectures, seminars, conducting classes, vocal and choral rehearsals, composers' forums and concerts of chamber music take place in the Chamber Music Hall, in the West Barn, on the Rehearsal Stage, in the Hawthorne Cottage, and in small studios situated both on the grounds of Tanglewood, and in buildings in Lenox specially leased by the Orchestra for the summer.

Nearly one hundred keyboard instruments, available for individual practice without charge, are generously provided for the Berkshire Music Center each year by the Baldwin Piano and Organ Company, while other instruments, percussion for example, are provided by the Orchestra.

Each year the Center concentrates on a Festival of Contemporary music, thanks to the generosity and co-operation of the Fromm Music Foundation. This year marks the twentieth anniversary of the Foundation.



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Joseph Silverstein, Concertmaster and Assistant Conductor of the Boston Symphony Orchestra, is Chairman of the Faculty, and the administrative staff of the Orchestra is responsible for day-to-day organization.

This summer the musicians of the Berkshire Music Center continue not only their extensive programs of rehearsals, seminars and lectures, but also give a great number of public performances—orchestral concerts, chamber concerts, productions of music theatre, composers' forums and vocal concerts. Meanwhile, under the auspices of Boston University, young artists of high school age are taking part in programs of music, theatre and the visual arts. Details of these activities can be had from the office of the Friends of Music at Tanglewood, located near the Main Gate.

Fellowships are awarded to the majority of the members of the Berkshire Music Center, who are chosen by audition on a competitive basis. The cost of this support is enormous, and adds each year substantially to the deficit of the Boston Symphony Orchestra. Details of how you can help are printed elsewhere in the program; meanwhile, you are cordially invited to attend the concerts of the Center, and see and hear for yourself the extraordinary enthusiasm and musical caliber of Tanglewood's young musicians.



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FESTIVAL INFORMATION

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed on page 37 of the program. During performances the rest rooms at the rear of the Shed are closed. With the map are directions for reaching the Massachusetts Turnpike, the New York Thruway and other main roads.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is \$2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

The sculptures situated in various locations on the Tanglewood grounds are by **Rinaldo Bigi**.

First aid is available at the Red Cross station situated near the Main Gate. In case of emergency, please contact the nearest usher.

Physicians and others expecting urgent calls are asked to leave their name and seat number with the Guide at the Main Gate booth.

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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday August 11 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

GINA BACHAUER *piano*

MOZART Piano sonata in F K. 332
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Ondine
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Scarbo

BRAHMS Variations on a theme by Paganini,
1833-1897 set 2, op. 35

Gina Bachauer plays the Steinway piano

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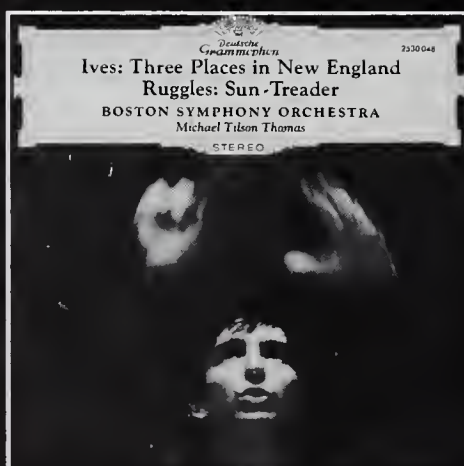
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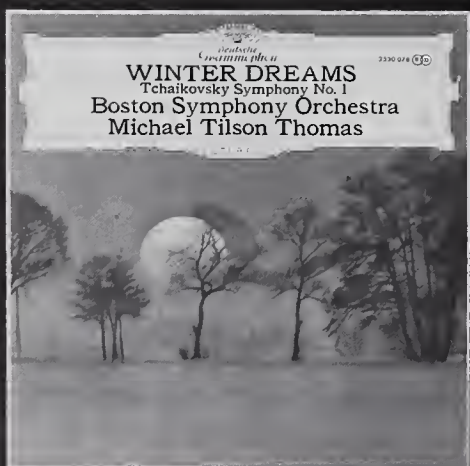
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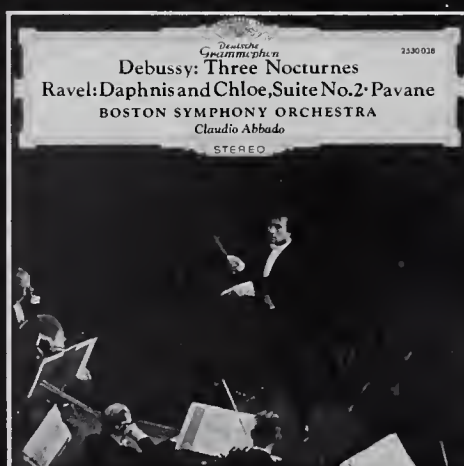
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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday August 11 1972 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

COLIN DAVIS *conductor*

WAGNER *Overture to 'Der fliegende Holländer'

Fünf Gedichte von Mathilde Wesendonk
(Five poems by Mathilde Wesendonk)

Der Engel (The angel)
Stehe still (Stand still)
Im Triebhaus (In the hothouse)
Schmerzen (Sorrows)
Träume (Dreams)

JESSYE NORMAN *soprano*

*Prelude and Liebestod from 'Tristan und Isolde'

JESSYE NORMAN *soprano*

intermission

VERDI Quattro pezzi sacri (Four sacred pieces)

†Ave Maria, for unaccompanied choir
**Stabat mater, for choir and orchestra
Laudi alla Vergine Maria, for women's chorus
Te Deum, for soprano solo, double chorus and orchestra

TANGLEWOOD FESTIVAL CHORUS
TANGLEWOOD CHOIR

John Oliver *director*

JOAN HELLER *soprano*

†first performance at a concert of the Boston Symphony Orchestra

**first performance at the Berkshire Festival

The program notes for this evening's concert begin on page 26

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Boston University at Tanglewood also offers courses in basic and advanced painting and drawing under the direction of artist David Ratner. Staff artists for this program include Sidney Goodman, Paul Olsen, Paul Resika, James Weeks, Rosemarie Beck, and Alex Katz.

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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Saturday August 12 1972 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

COLIN DAVIS *conductor*

BERLIOZ Overture 'Les francs-juges' op. 3

first performance at the Berkshire Festival

*BEETHOVEN Piano concerto no. 4 in G op. 58

Allegro moderato
Andante con moto
Rondo: vivace

GINA BACHAUER

intermission

*BRAHMS Symphony no. 3 in F op. 90

Allegro con brio
Andante
Poco allegretto
Allegro

Gina Bachauer plays the Steinway piano

The program notes for this evening's concert begin on page 30

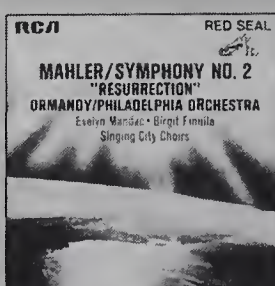
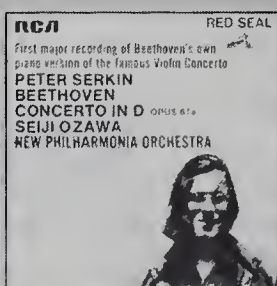
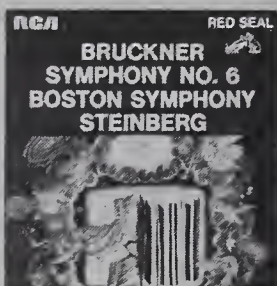
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William Steinberg, July 14, 15; Peter
Serkin, July 16; Eugene Ormandy,
July 28, 29; Alexis Weissenberg, August 18;
Misha Dichter, August 19.**



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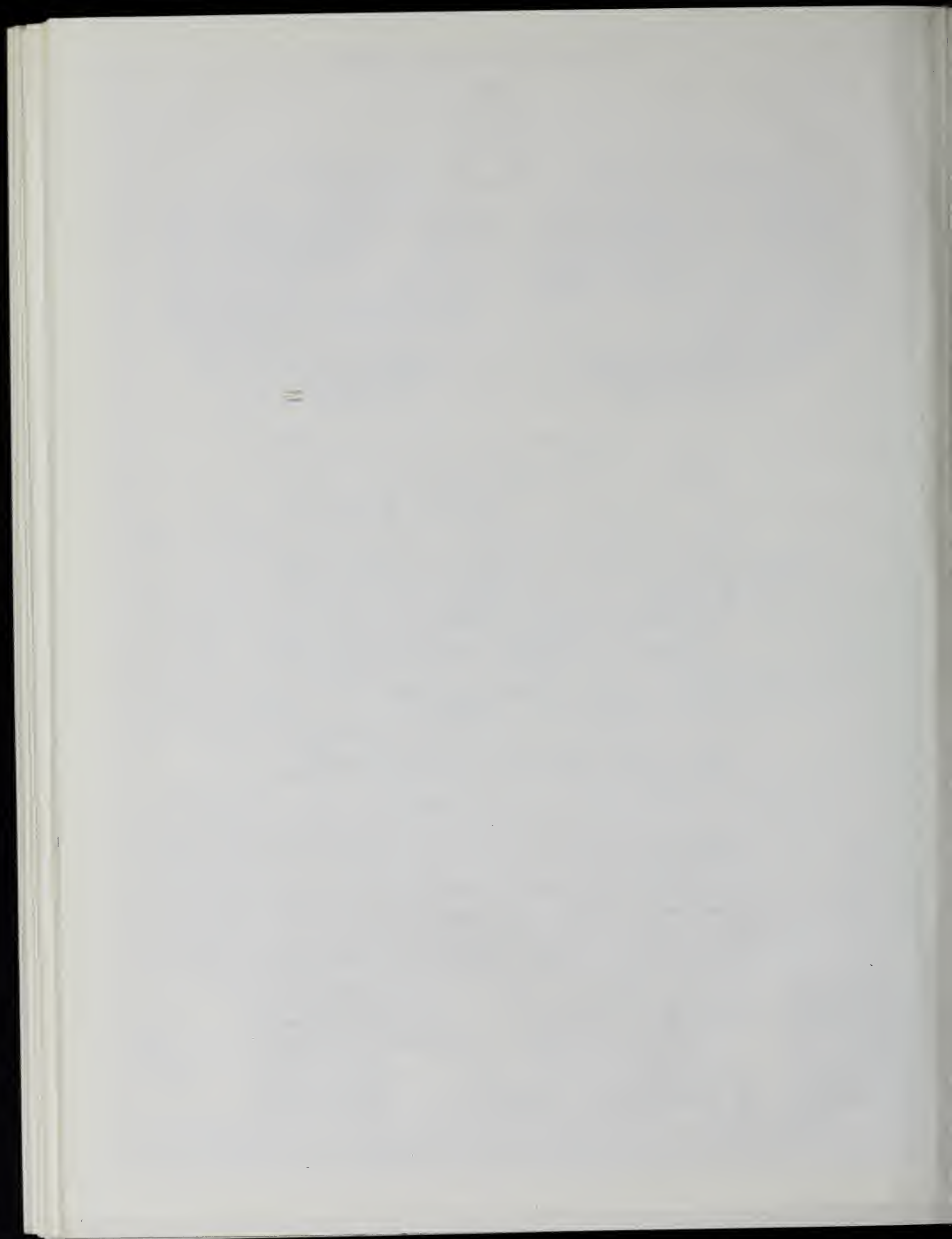
Sunday August 13

Due to Richard Lewis's illness, his colleague KENNETH RIEGEL has kindly agreed, at short notice, to sing the solo tenor part in the *Te Deum* of Berlioz.

KENNETH RIEGEL, who appeared most recently with the Orchestra in performances of *Roméo et Juliette* in Boston and New York, is a leading tenor with the New York City Opera. He made his professional debut in Hans Werner Henze's *The stag king* at the Santa Fe Opera. He has since sung leading roles with the Seattle Opera, the Houston Grand Opera, the Goldovsky Opera Theatre, the Cincinnati Summer Opera, the San Diego Opera and the Miami Opera. At the New York City Opera he has appeared in *The abduction from the seraglio*, *L'heure espagnole*, *The turn of the screw*, *La cenerentola*, *Carmina Burana* and *Louise*. Kenneth Riegel sang Froh in a concert performance of *Das Rheingold* given last year by the Chicago Symphony Orchestra, conducted by Georg Solti, and also appeared during the past season with the New York Philharmonic, the Pittsburgh Symphony, the American Symphony and the Philadelphia Orchestra. He made his debut with the Boston Symphony at the 1971 Berkshire Festival.

Girls from the Indian Hill School will also take part in the performance of the *Te Deum* of Berlioz.

The INDIAN HILL SCHOOL, located in Stockbridge a few miles from Tanglewood, is a summer arts workshop where dance, art, music, theatre and film-making are taught under the direction of Mr and Mrs Mordecai Bouman. The children who sing this weekend are volunteers from among the 125 girls at the school. Jerome Rosen, an alumnus of Indian Hill School, has taught there for three summers. He becomes assistant concertmaster of the Boston Symphony in the fall.





TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Sunday August 13 1972 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

COLIN DAVIS *conductor*

*BEETHOVEN *Symphony no. 3 in E flat op. 55 'Eroica'*

Allegro con brio
Marcia funebre: adagio assai
Scherzo: allegro vivace
Finale: allegro molto

intermission

BERLIOZ *Te Deum, for tenor soloist and three choruses,
with orchestra and organ op. 22*

Te Deum laudamus
Tibi omnes angeli
Preludium: allegretto
Dignare, Domine
Christe, Rex gloriae
Te ergo quaesumus
Judex crederis esse venturus

RICHARD LEWIS *tenor*
TANGLEWOOD FESTIVAL CHORUS
TANGLEWOOD CHOIR
John Oliver *director*
BERJ ZAMKOCHIAN *organ*

The program notes for this afternoon's concert begin on page 33

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Program notes for Friday August 11

RICHARD WAGNER 1813-1883

Overture to 'Der fliegende Holländer' ('The flying Dutchman')

Program note by John N. Burk

In the year 1839, Richard Wagner, escaping his pressing creditors at Riga and eager to try his fortunes elsewhere, managed without passport to cross the Russian border with his young wife, and such possessions as the two could take with them, including their Newfoundland dog. They sailed from Pillau for England, with Paris as their objective. The small boat, which was not intended for passengers and had no accommodations, encountered fearful storms in the Baltic sea, and steered for safety to the coast of Norway. 'The passage through the Norwegian fjords,' wrote Wagner in 'Mein Leben,' 'made a wondrous impression on my fancy. A feeling of indescribable content came over me when the enormous granite walls echoed the hail of the crew as they cast anchor and furled the sails. The sharp rhythm of this call clung to me like an omen of good cheer, and shaped itself presently into the theme of the seamen's song in my "Fliegende Holländer". The idea of this opera was even at that time ever present in my mind, and it now took on a definite poetic and musical color under the influence of my recent impressions.'

Wagner had been much taken with the legend of the Dutch captain who had sworn with vows holy and unholy that he would round the Cape of Good Hope though it took eternity to do it, whereby he was condemned by the Devil to that eternal quest in a phantom vessel with blood red sails, often seen by sailors when the seas were high. If Wagner needed further experience to give the taste of actuality to his imaginative current, he found it when their boat struck a worse



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storm and was nearly wrecked before the couple took port in England after a voyage of three and one-half weeks. In Paris, unable to find acceptance for his opera 'Rienzi', completed there, Wagner turned in earnest to his legend of the unfortunate Dutchman, wrote the libretto in May 1841, and in July and August, within the space of seven weeks, composed the music. He had written his first dominantly 'psychological' drama; interest throughout, to which visual action was subordinated, lay in the tragic anguish of the condemned captain, his search for the woman whose complete and selfless devotion alone could deliver him from his curse. Senta was this embodiment of redeeming womanhood.

'One feels tempted,' wrote Liszt of the Overture, 'to exclaim, as in looking at Preller's marine paintings, "It is wet!" One scents the salt breeze in the air. . . . One cannot escape the impressiveness of this ocean music. In rich, picturesque details it must be placed on a level with the best canvases of the greatest marine painters. No one has ever created a more masterly orchestral picture. Without hesitation it must be placed high above all analogous attempts that are to be found in other musico-dramatic works.'

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the Overture for RCA.

RICHARD WAGNER

Fünf Gedichte von Mathilde Wesendonk
(Five poems of Mathilde Wesendonk)

Program note by Andrew Raeburn

During 1850 Wagner met Mathilde, the lovely and cultured wife of a wealthy textile merchant, Otto Wesendonk. Wagner and she became very close: she not only provided intellectual stimulation, but paid him also that rather repellent and characteristically Teutonic adoration so satisfying to his ego. The Wesendonks in 1857 gave Wagner the use of a 'retreat' they furnished for him on their estate at Zürich, and there he worked on *Tristan und Isolde*. During the late part of that year and the early months of 1858 he also composed the music to five poems written by Mathilde.

Mme Wesendonk's poetry is heavily perfumed with the cloying odor of late Romanticism, weighted down with a sentimentality hardly to the taste of generations living a century later. But her ideas are imaginative, and her expression of the pains and longings of the human spirit is movingly poignant. Wagner's music is equally sensitive, and distinguished by a simplicity lacking in the texts.

Der Engel (The angel), the most modest of the five songs, is set with exquisite delicacy. The music is improvisatory in character. In contrast, the opening bars of *Stehe still!* (Be still) portray the 'racing wheel of time' in rushing sixteenth note scales in 3/8 time—a device used in similar ways by several other composers, Haydn, Schubert and Ravel among them—and the turbulence of the restless, anxious soul is beautifully captured. During the second part of the song the mood becomes by stages calmer, then reaches an affirmative climax at the poem's final two lines, before sinking quietly away. Here we enter the world of *Tristan* for the first time: there are allusions to the 'Death' motive of the opera.

Im Triebhaus (In the hothouse) takes us even closer: in the score the song is subtitled 'A study for *Tristan und Isolde*', and much of the music reappears in the Prelude to the third act. This, the most intense of the Wesendonk poems, is set, unexpectedly perhaps, with extraordinary restraint and simplicity, making its effect doubly powerful.

Possibly influenced by the literary metaphors of sun and hero, the style of *Schmerzen* (Torment) seems to cast backward glances to the worlds of Lohengrin and the young Siegfried, as well as alluding to the 'Day' motive of *Tristan*. This is musically the most rich and extroverted of the set.

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Wagner wrote the Wesendonk songs originally for voice and piano. Felix Mottl, the conductor who was active at Bayreuth during the late seventies, orchestrated the first four in about 1880. Wagner himself transcribed the accompaniment of *Träume* (Dreams) as a birthday gift for Mathilde in 1857, and had it performed for her on the day, December 23, beneath her window. (The musicians cannot have appreciated the cold!) This song too he described as a study for *Tristan*, and here we find the music for the love song of the second act. The musical climaxes match those of the third and fourth stanzas of the poem, then there is a gradual *decrescendo* until, like the dreams, 'it sinks into its grave'.

RICHARD WAGNER

Prelude and Liebestod from 'Tristan und Isolde'

Program note by John N. Burk

Wagner wrote the poem of *Tristan and Isolde* in Zürich in the summer of 1857. He began to compose the music just before the end of the year, completed the second act in Venice in March 1859, and the third act in Lucerne in August 1859. The first performance was at the *Hoftheater* in Munich, June 10 1865.

The Prelude, which Wagner originally called 'Liebestod' — naming the Finale, now known as the 'Love death', 'Verklärung' (Transfiguration) — is built with great cumulative skill in a long crescendo which has its emotional counterpart in the growing intensity of passion, and the dark sense of tragedy in which it is cast. The sighing phrase given by the cellos in the opening bars has been called 'Love's longing' and the ascending chromatic phrase for the oboes which is linked to it, 'Desire'. The fervent second motive for the cellos is known as 'The love glance', in that it is to occupy the center of attention in the moment of suspense when the pair, having taken the love potion, stand and gaze into each other's eyes. Seven distinct motives may be found in the Prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, towards the close of the first act. In the Prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of 'Deliverance by death', its accents thrown into relief by ascending scales from the strings. And then there is the gradual *decrescendo*, the subsidence to the tender motive of longing. 'One thing only remains,' to quote Wagner's own explanation — 'longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance.' When the music has sunk upon this motive to a hushed silence, there arise the slowly mounting strains of a new crescendo, the 'Liebestod'. Never has the grim finality of death been more finely surmounted than in the soaring phrases of Isolde, for whom, with the death of her lover, the material world has crumbled. Her last words are 'höchste Lust' (supreme joy), and the orchestra lingers finally upon the motive of 'joy' or 'desire' — *Lust* implies both — which has permeated the score. Wagner concludes his commentary: 'Shall we call it death? or is it the hidden wonder world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?'

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the Prelude, with Wagner's own concert ending, for RCA.

GIUSEPPE VERDI 1813-1901

Quattro pezzi sacri (Four sacred pieces)

Program note by Andrew Raeburn

The mystery of the creative process moves most artists to some kind of religious belief, but their faith is as often as not unorthodox. Verdi, after many years as an agnostic, in later life modestly and

unostentatiously practiced his own form of Christianity. His wife Giuseppina once wrote to her confessor: 'Verdi is not communicative or expansive, but his soul is very sensitive and grateful for every courtesy shown to him. There are those who wish to make believe that he is very different from what he really is, especially in certain matters concerning his intimate, spiritual life . . . He is respectful towards religion, is a believer like me and never fails to carry out the practices necessary for a good Christian, such as he wishes to be.'

There is also a pertinent letter from Arrigo Boito to Verdi's biographer, Camille Bellaigue. 'This is the day of all days of the year he loved the most. Christmas Eve brought back to him the marvels of childhood, the enchantments of faith which is only truly heavenly when it encompasses miracles of belief. That belief, alas, he had lost, like all of us, early on. But he retained more than we did perhaps, a poignant regret for this all his life. He gave us an example of Christian faith by the moving beauty of his religious works, by the observance of certain rites (do you remember his fine bowed head in the Chapel of Saint Agatha?), by his splendid homage to Manzoni, by the dispositions he left for his burial in his will: "One priest, a candle, a cross." He knew that faith is a solace to men's hearts. To the laborers in the fields, the unhappy, the afflicted who surrounded him, he offered himself, without show, humbly, austere, as an example to their burdened consciences . . . In the ideal sense, moral and social, he was a great Christian: but one must guard against making him out to be a Catholic in the political and strictly theological sense of the term: nothing could be further from the truth.'

Apart from the religious music incidental to the late operas — one thinks of Desdemona's 'Ave Maria' and Iago's blasphemous *Credo* from *Otello*, both of which could only have been written by a man of spiritual awareness — Verdi composed several pieces to religious texts. The best known is of course the *Manzoni Requiem*, a work so imposing that it has sadly (and unfairly) overshadowed the set of *Four sacred pieces*, written at the end of his career. The *Ave Maria* and *Laudi alla Vergine* Verdi composed about 1889, shortly before *Falstaff*. The *Te Deum* and *Stabat mater*, his very last works of consequence, followed between 1895 and 1897. The first performance (without the *Ave Maria*) was given in Paris in the spring of 1898. The Italian première followed about a year later, in Turin; the conductor was the thirty-two year old Arturo Toscanini.

The *Ave Maria*, like the lovely Quartet for strings, Verdi considered an exercise in composition, and only with reluctance allowed performances in the very last years of his life. It was inspired by a sort of musical puzzle in the form of an 'enigmatic scale' which had appeared in the *Gazzetta Musicale*. (The scale went up from C through D flat, E, F sharp, G sharp and A sharp to B, with F natural in descending.) Verdi divided the text into four sections, and the scale is carried as a *cantus firmus* by each vocal part in turn, beginning with the basses. The scale's unaccustomed intervals deprive the music of a firm tonal base, giving it a strangely ethereal quality. Especially beautiful is the final section — with the *cantus firmus* sung by the sopranos — to the words 'Holy Mary, mother of God, pray for us sinners now and in the hour of our death'. The voices rise both in pitch and intensity to a restrained climax, then die away again to the final 'Amen'.

It may come as a surprise that Verdi was an enthusiastic admirer of the music of Palestrina. In 1891 he wrote to Giuseppe Callignani, Director of the Parma Conservatory: 'I am especially glad that you performed music by Palestrina: he is the real king of sacred music, and the Eternal Father of Italian music.' One of Palestrina's most dramatic works is his setting of the *Stabat mater*, a medieval Latin poem by St Jacopo di Todi, and there can be no doubt that Verdi knew it well. Despite the stylistic differences of three centuries, Palestrina's and Verdi's settings have certain similarities: both are simply and, for the most part, homophonically written, both treat the text without any word repetition. Both too are highly theatrical. Verdi's *Stabat mater* has an arresting start: strings, bassoons and horns play a stark G chord (without major or minor third) four times. Then sounds an open G, and the chorus declaims the first syllable





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*Patent pending.

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of the text with a shocking unison C sharp. The voices continue the first lines in unison, without orchestral support. When the instruments return, they provide an accompaniment of accented syncopations, which tellingly underline Mary's grief and the violence done to her son (and therefore to herself too). The musical painting continues in equally vivid colors: particularly effective are the climax at the words '*. . . vidit Jesum in tormentis et flagellis subditum*' ('she saw Jesus tortured and beaten'), the sparing and awesome use of the bass drum to emphasize both the death of Christ ('*dum emisit spiritum*'), and later, the prayer '*flammis ne urar succensus*' ('lest I be consumed in the flames'). The passage which follows ('be my protector in the day of judgment') bears a striking resemblance to the '*Tuba mirum*' of the *Requiem*. There is a tremendous *fortissimo* to express 'the glory of paradise', then Verdi lets the music sink to a hushed ending. Finally he repeats in the instrumental parts the notes with which the voices opened the piece.

The *Stabat mater* is scored for four-part chorus and large orchestra. In contrast, the *Laudi alla Vergine*, set to words from the final canto of Dante's *Paradiso*, is for women's voices in four parts, unaccompanied. The simplest of the four pieces, it is lyrical and of great beauty. As in the others, Verdi not only mirrors the meaning of the mystical text, but also gives a totally coherent shape to the short piece.

As the Middle Ages gave way to the Renaissance, the *Te Deum* became the traditional canticle of thanksgiving for coronations, royal weddings, military victories, and similarly festive occasions. In medieval times, however, it had been used at times of distress or catastrophe. After studying the text with some care, Verdi broke with tradition, preferring to emphasize its moods of supplication and penitence. He said himself: 'The end is a prayer—O Lord, in thee have I trusted; let me never be confounded—which is sorrowful to the point of terror.'

He set his *Te Deum* for double four-part choir, and, once more, massive orchestra. The music itself is based on two plainchants, the first appearing mysteriously and quietly (in unaccompanied men's voices) to the first sentences of the canticle, the second, introduced by the brass instruments, before 'Thou art the King of glory, O Christ'. After the *pianissimo* opening, there is a sudden and solemn outburst at the words 'Holy, holy, holy', followed almost at once by a repetition *piano pianissimo* to the simplest string accompaniment. Then, with the notes of the first plainchant as a basis, Verdi introduces a mellow and lyrical subject which will reappear throughout the work. The character of the music, as in all four pieces, changes to match each line of text, yet the transitions are so smooth and sense of shape so masterly that the work is a unified whole. There are many striking moments: the prominent and plaintive english horn, for instance, at '*Tu, devicto . . .*' ('When thou hadst overcome the sharpness of death'); the sinister, starkly harmonized march at '*Dignare, Domine . . .*' ('Vouchsafe, O Lord, to keep us this day without sin'), which conveys an eerie chill of desolation; the impassioned '*Miserere*' ('have mercy'); and the climactic '*In te speravi*' ('in thee have I trusted'). There are three, increasingly confident affirmations of hope, sung by a solo soprano voice, joined finally by full orchestra and chorus. Then the fear of eternal damnation is reasserted, and the piece ends very softly as the instruments bring back, briefly, the clouds of anxiety and penitence.

Program notes for Saturday August 12

HECTOR BERLIOZ 1803-1869

Overture to 'Les francs-juges' op. 3

Program note by Andrew Raeburn

Berlioz the man was the quintessential Romantic: his style of life was wayward and capricious, his passions manic, his fascination with violence, death and the supernatural unhealthily Gothic, his

imagination as outrageously colossal as Cecil B. De Mille's. It is little wonder that he was so thrilled by the story of *Les francs-juges* as the subject for an opera. (The scheme, as it turned out, was abortive, and only the Overture and one of two fragments survive.) The complex scenario led by way of regal deposition, tyranny and murder to the destruction of the Vehmic tribunal, an irregular and particularly revolting court which flourished in medieval Germany. The dark crimes of heresy, witchcraft and murder were equally darkly tried, by night, with strange and fearful rites. The opera's 'cast of thousands' included the tribunal members (*Les francs-juges*), gypsies, shepherds, a disguised prince fleeing for his life, his usurping and tyrannous uncle — there is a marked similarity to the Hamlet story — and the prince's friend, disguised as a member of the tribunal, whose purpose is not only to infiltrate and destroy the secret court, but also to murder the tyrant.

Gothic indeed. But the music of the Overture, despite the inherent melodrama, is less romantic. As Colin Davis pointed out in an article which appeared in the October 1969 edition of *music and musicians*, the music of Berlioz is generally more classical than romantic in style. 'His world', wrote Mr Davis, 'is an extension of that of Mozart, particularly the Mozart of *Idomeneo*, but Mozart's suppressed demons are at large and the nostalgia for a world of lost innocence more painful.'

The introduction of the Overture leads into a passionate first subject, followed by a tender and totally contrasting second theme. This latter Berlioz apparently composed originally at the age of eleven as part of a flute quintet; it bears also a striking resemblance to the *idée fixe* of the *Symphonie fantastique*. Both subjects recur, separately and in combination, with various added motifs. The ending, as one would expect, is exciting and very loud.

Berlioz was twenty-three when he composed this Overture, and still lacked knowledge of the possibilities of some orchestral instruments. When he wrote the introduction, he was apprehensive that the trombones would find the key of D flat very difficult. He was reassured by a member of the Opéra orchestra. 'I was so elated', he wrote in his Memoirs, 'that I went home with my head in the clouds and, not looking where I was going, twisted my ankle. I get a pain in my foot whenever I hear the piece. Others, perhaps, get a pain in the head.'

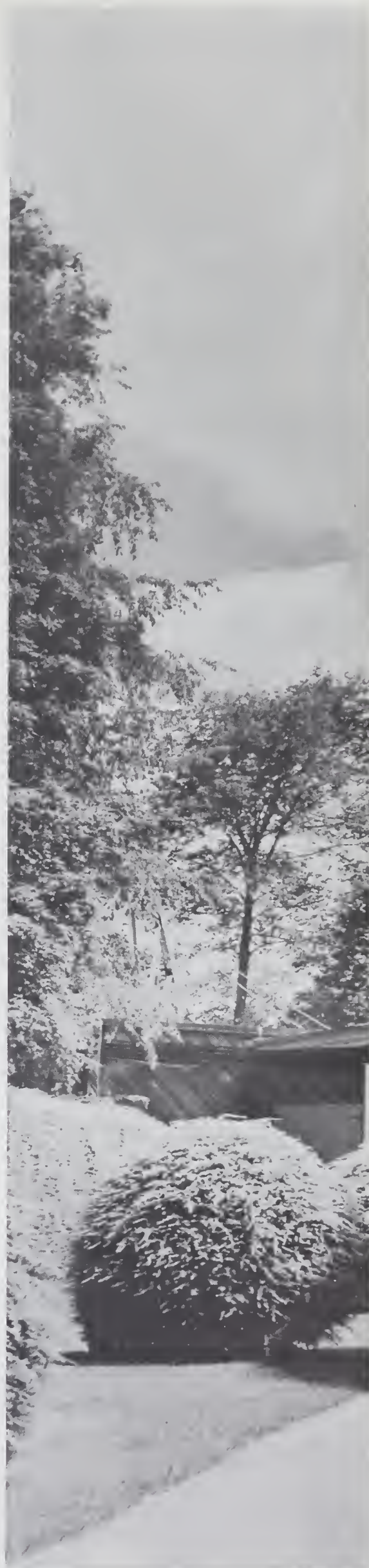
LUDWIG VAN BEETHOVEN 1770-1827

Piano concerto no. 4 in G op. 58

Program note by John N. Burk

Beethoven offered his Fourth concerto for publication in the year 1806; just when he began and worked on it cannot be definitely established. It was first performed at one of two private concerts in the house of his patron Prince Lobkowitz in March of 1807. Other works heard at these two gatherings, and likewise announced as 'new', were the Fourth symphony and the *Coriolan Overture*. The first public performance of the Concerto was at that semi-fiasco on December 22 1808, at which the Choral fantasia was heard for the first time. Beethoven played the solo part in the Concerto and Fantasia, Seyfried conducting. At a concert on the next night for the benefit of 'Widows and orphans', the new concerto was scheduled to be performed by Ries. Having only five days in which to learn the work, Ries asked the composer to let him substitute the Third, in C minor. 'Beethoven in a rage went to young Stein, who was wise enough to accept the offer; but as he could not prepare the concerto in time, he begged Beethoven on the day before the concert, as Ries had done, for permission to play the C minor concerto. Beethoven had to acquiesce. Whether the fault was the theatre's, the orchestra's, or the player's, says Ries, the concerto made no effect. Beethoven was very angry.'

Of the further history of the G major — a Cinderella of concertos! — Sir George Grove relates: 'It remained for many years comparatively unknown. Between the less difficult C minor (no. 3) and the





more imposing E flat (no. 5) it was overlooked, and, strange as it may seem, ran the risk of being forgotten. Its revival was due to Mendelssohn, who seized the opportunity of his appointment as conductor of the Gewandhaus Concerts at Leipzig to bring forward this and many another fine compositions which had been unjustly allowed to remain in the shade. Schumann preserved the following little memorandum of the performance, which took place on November 3 1836:

'This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing—afrail of making the least noise!'

The cadenzas which Gina Bachauer plays are Beethoven's own.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the Fourth concerto for RCA. Artur Schnabel is the soloist.

JOHANNES BRAHMS 1833-1897

Symphony no. 3 in F op. 90

Program note by John N. Burk

The world which had waited so many years for Brahms' First symphony was again aroused to a high state of expectancy when six years elapsed after the Second, before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance, in Vienna, expressed himself to Hans Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première was a real occasion. There was present what Kalbeck called the 'Wagner-Bruckner ecclesia militans,' whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same program. City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of \$9,000), it was performed far and wide.

If the early success of the Third symphony was in some part a *succès d'estime*, the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, the composer seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-contained dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale—these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig*; his

erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the Third symphony for RCA.

Program notes for Sunday August 13

LUDWIG VAN BEETHOVEN 1770-1827

Symphony no. 3 in E flat op. 55 'Eroica'

Program note by John N. Burk

The liberation of music in the nineteenth century brought about a remarkable result which had been impossible before on account of stylistic constriction, and which, for sheer lack of imaginative power, has not happened since. That enviable century produced two composers whose amplitude of resource and consistency of growth were such that over and above the continuing traits of their personal style, the succession of their greater works unfolded, one after another, new and distinct tonal concepts. *Tristan* or *Die Meistersinger* have each a character completely its own. Each of Beethoven's symphonies from the Third to the Ninth opens a fresh vista of its own — this in varying degree, but most strikingly in the Third.

Beethoven's remark to Krumpholtz in 1802 while sketching his Third symphony that he was taking a 'new road' is often quoted, and rightly so. Beethoven's phrase, reported by Czerny, was an understatement, for no single musical work in history can compare with it as a plunge into new ways. The *Eroica* was a new road both in the composer's meaning of a sudden broadening in his own development, and in the universal sense that it changed the whole course of music.

Symphonies, even Beethoven's first two, still retained relics of the gallant style of the salon where the form was born. Even the last symphonies of Mozart and Haydn were not out of place in such surroundings — they had wit and seemly restraint rather than challenge and thrust. Beethoven, always an intuitive composer who never theorized about music, leaves no sign of having taken his 'new road' with conscious purpose or awareness of making an aesthetic revolution. He could have had no motive of expediency. From the publisher's point of view no score could have been less saleable. Symphonies were no longer being written at that time, partly because no contemporary composer wanted to match his talent with what Mozart and Haydn had left, but also because there was no particular demand for them. Here Clementi failed by comparison with those two; Cherubini wrote only one, on an inescapable commission; Weber wrote one as a youthful indiscretion.

Schubert wrote several which had a few amateur performances or none at all while he lived. A more practical man like Rossini knew where his bread and butter lay. Beethoven, who wrote to publishers as if he considered himself a shrewd businessman, but would have been alone in that opinion, gave his full attention to symphonies through some unexplained urge. When he wrote the *Eroica* only opera, and Italian opera in particular, spelled success. Instrumental groups, when needed, which was seldom, were largely recruited from the opera orchestras. The men were usually hired to accompany singers and virtuosos. A symphony on a concert program was a routine opening or closing piece. While occupying himself with the *Eroica*, Beethoven had no prospect of a suitable performance, for Vienna had no established orchestra. Prince Lobkowitz, to whom it was dedicated, would have preferred a more negotiable string quartet. Beethoven, alone with his thoughts, must simply have been possessed by his sketches as he allowed his themes to expand in development into unheard-of ways. He was for the first time turning away from the musical world about him, the expectations of his friends, whether patrons or musicians. The much sought pianist, the





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favorite of society, was first facing the dreadful prospect of deafness which would end his career as performer. It was in the summer of 1802 at Heiligenstadt, shortly before he wrote his tragic 'Heiligenstadt Testament', that he probably made his first sketches for the *Eroica*.

The threat of deafness was a spur to set him on his 'new road', but this alone cannot begin to account for the intrepidity of the artist, nor for the full flux of power which in the growing Beethoven must have been an eventual certainty. The symphony as a form which had ceased to be written with the previous century was being reborn in very different guise.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded Beethoven's Symphony no. 3 for RCA.

HECTOR BERLIOZ 1803-1869

Te Deum, for tenor soloist and three choruses,
with orchestra and organ op. 22

Program note by John N. Burk

Berlioz planned his *Te Deum* with an eye to overwhelming effect, using a full orchestra with the brass choir somewhat increased (the score calls for four horns, two trumpets, two cornets, sax horn, three trombones and two tubas). The organ plays an important and integral part in the score. According to a direction on the score, 'the orchestra and the choruses must be placed at the extreme end of the church opposite the great organ'. The composer asks for 800 singers and an orchestra to include 100 string players. He was not able to assemble this number when he introduced the work.

Berlioz wrote to Liszt on January 1 1853, that his *Te Deum* would not be suitable for performance in Germany 'except at a great festival'. He then described it as having 'eight great movements, of which I consider the Finale as first cousin to the Lacrymosa of my *Requiem*. There is also a prayer for a tenor solo with chorus [*Te ergo quaesumus*] and another prayer [*Dignare*] in two parts (chorus) in canonic imitation on an unusual series of pedal notes sustained by the other voices of the chorus and the lower instruments.' (He here writes out the notation of the pedal bass.) He also wrote, 'Well sung by the tenors and sopranos, I believe that this number should be touching and original. It could otherwise be very tedious. For the rest there are the solemn harmonies expected in a *Te Deum*; there is a fugue on a chorale proposed by the organ and taken up by the voices and the orchestra. The ensemble of the score is always divided in two choral parts, each chorus having not more than three parts. The organ is not an accompanying instrument but is in dialogue with the orchestra.'

After the first performance he again wrote to Liszt, 'I am writing three lines to tell you that the *Te Deum* was performed today with the most magnificent precision. It was colossal, Babylonian, Ninivite . . . I assure you that it is a formidable work. The Judex employs all the grandeur [*enormités*] of which I have been capable. . . . Yes, the *Requiem* has a brother, a brother which has come into the world with teeth (but without the hump), like Richard III.'

THE CONDUCTOR

COLIN DAVIS, who becomes Principal Guest Conductor of the Boston Symphony Orchestra this fall, is Musical Director of the Royal Opera House, Covent Garden. His conducting career began in 1949, and his early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, the Festival Ballet and the Ballet Russe. In 1957 he became assistant conductor of

the BBC Scottish Orchestra. Two years later he was called at short notice to take the place of Otto Klemperer, who became ill, in a concert performance of *Don Giovanni*. This marked a turning point in his career: he was shortly afterwards appointed Musical Director of the Sadler's Wells Opera, made his debut with the CBC Symphony in Canada, and appeared for the first time in the United States as guest conductor with the Minneapolis Symphony. He

directed the Berlin Philharmonic in the German première of Britten's *War requiem*, and in the 1962-1963 season led the London Symphony in a tour of Europe, Japan and Australia.

In 1967 Colin Davis took up his appointment as Chief Conductor of the BBC Symphony Orchestra, which he relinquished at the end of last season to take up his duties at Covent Garden. He has in recent years been guest conductor with the world's leading orchestras, among them the Israel Philharmonic, the Philadelphia, the Montreal Symphony, the Toronto Symphony, the Los Angeles Philharmonic, and the New York Philharmonic. At the Metropolitan Opera he has conducted performances of *Peter Grimes* and *Wozzeck*, and this season of Debussy's *Pelléas et Mélisande*. He has made many recordings for Philips.

THE SOLOISTS

GINA BACHAUER, who has appeared with the Orchestra in recent seasons here at Tanglewood, in Boston and in New York, was born in Greece of Austrian forebears. She studied at the Conservatory in Athens, then moved to Paris to study with Alfred Cortot at the École Normale, later working with Sergey Rachmaninov. She taught for a time at the Athens Conservatory, then during world war two she played more than 600 concerts for the Allied troops in hospitals, warships and military camps. When the war ended she went to London, and in 1950 made her debut in New York. In the years since Gina Bachauer has played with the world's major orchestras, has given innumerable recitals, and has covered more than two million miles in her travels. During the past season she played a series of concerts with the New York Philharmonic, toured for a month in America, returned to Europe, then interrupted her stay there to return to the United States to give, as a Founding Artist of the Kennedy Center for the Performing Arts, the first piano recital at the Center. Her many European engagements included fifteen appearances in nineteen days with the Israel Philharmonic.

JESSYE NORMAN, who makes her first appearance with the Boston Symphony this weekend, studied with Pierre Bernac at the University of Michigan,

and with Alice Duschack at the Peabody Conservatory. Four years ago she won first prize at the International Music Competition sponsored by the Bavarian Radio in Munich, and was soon afterwards engaged by the Deutsche Oper in Berlin, where she made her debut as Elisabeth in *Tannhäuser*. Since that time she has been engaged by major companies in Europe, among them La Scala, Milan, and the Royal Opera House, Covent Garden, and has sung recitals in Italy, Austria, Czechoslovakia, Switzerland and Germany. This summer she sings at Spoleto, at the Vienna Festwochen, the Edinburgh Festival, at the Hollywood Bowl and at Wolf Trap Farms. Jessye Norman's many operatic roles include the title roles in *Dido and Aeneas* and *Aida*, the Countess in *Figaro*, and Cassandra in *Les troyens*, while with orchestras she has sung in performances of Brahms's *A German requiem*, Bach's *Mass in B minor*, Handel's *Messiah*, Verdi's *Requiem* and Rossini's *Petite messe solennelle*. Her recordings are on the Odeon and Philips labels.

RICHARD LEWIS, who was honored in 1963 by Queen Elizabeth as Commander of the Order of the British Empire, made his debut in the United States seventeen years ago, when he sang the title role in the American première of Sir William Walton's *Troilus and Cressida*; he had earlier sung in the world première at the Royal Opera House, Covent Garden. Since that time he has appeared regularly in America both in opera and concert. In San Francisco alone he has sung more than fifteen roles, ranging from Don José in *Carmen* to Tom Rakewell in *The rake's progress*. A member of the Bach Aria Group, he has also appeared with many of the major American orchestras. Outside this country Richard Lewis has been a frequent performer at the Royal Opera House, Covent Garden, with the Glyndebourne Festival Opera, at the Edinburgh Festival, has toured Israel, Australia and New Zealand, and has appeared at the Vienna Staatsoper, the Paris Opera and the Teatro Colon in Buenos Aires. Among the many premières which he has sung are Stravinsky's *Canticum sacrum* in Venice under the composer's direction, Klebe's *Alkmene*, Bliss's *Beatitudes*, Tippett's *King Priam* and Nono's *Sul ponte di Hiroshima*; American premières include

Schoenberg's *Moses und Aron* and Strauss's *Intermezzo*. Richard Lewis has recorded more than forty-five works on eight major labels, including Angel, Columbia, EMI and RCA.

THE CHORUSES

The TANGLEWOOD FESTIVAL CHORUS, sponsored jointly by the Boston Symphony Orchestra and Boston University, was formed in 1970 under the direction of John Oliver, director of choral activities for Tanglewood. Members come from the Greater Boston area. They made their debut in Spring 1970 in Symphony Hall when they took part in a performance of Beethoven's Ninth symphony, conducted by Leonard Bernstein. During the past two summers the Chorus has sung in performances of Bernstein's *Chichester psalms*, Mozart's *Requiem* and *Così fan tutte*, Mahler's Symphony no. 2, Beethoven's Ninth symphony and *Missa solemnis*, Berlioz's *Requiem* and *La damnation de Faust*, Bach's *Magnificat*, Monteverdi's *Vespers* and Schubert's *Mass in G*. The Chorus has appeared earlier this summer with both the Boston Symphony and Boston Pops Orchestras, singing music by Bach, Haydn, Beethoven and Lerner and Loewe. The TANGLEWOOD CHOIR is made up of students of the Berkshire Music Center and local residents.

John Oliver, a member of the faculty of MIT, is also director of the MIT Glee Club and Choral Society and of the Framingham Choral Society. During the past year he was a member of the faculty and director of the chorus at Boston University.

The CATHEDRAL CHOIR OF MEN AND BOYS OF THE CATHEDRAL OF ALL SAINTS IN ALBANY, NEW YORK, will celebrate its hundredth anniversary next year. The Choir sings regularly for the Cathedral's services, and has also made frequent concert appearances both in Albany and also throughout New York State, in Vermont and in Washington DC. The Choir has made two recordings, as well as joining forces with other musical organizations for special performances. The treble and alto sections take part in the *Te Deum* of Berlioz. In the past this group has sung works scored for boys' voices, among them Britten's *Missa brevis*, *The Golden Vanity*, and *A ceremony of carols*.

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DAVIS



GINA
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JESSYE
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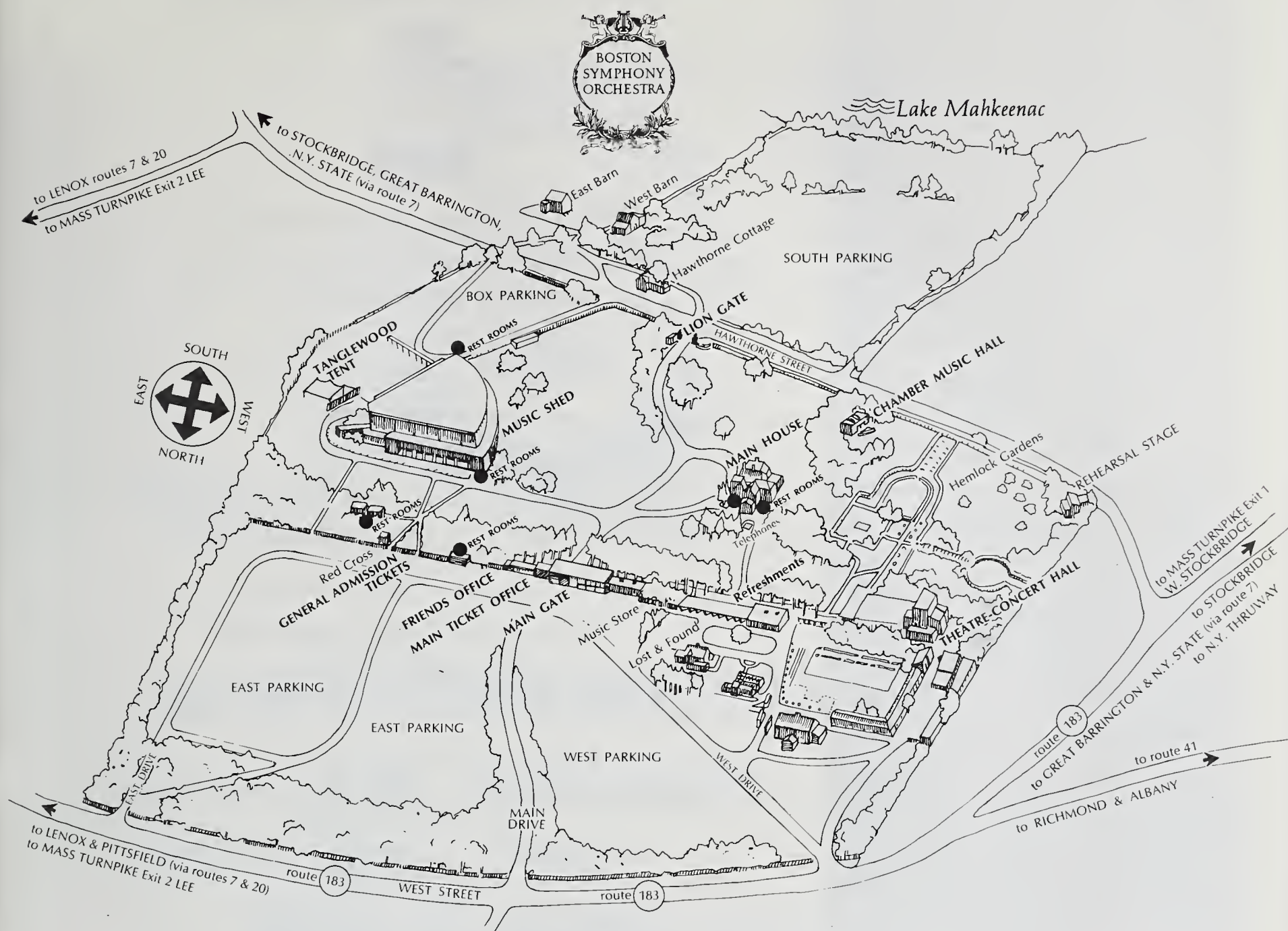
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DAYS IN THE ARTS

is a program of the Boston Symphony Orchestra designed to introduce Boston Public School children to the arts by using the cultural resources of Tanglewood and Berkshire County. Thirty fifth- and sixth-graders come each week to spend four days meeting with professionals and students and attending various performances on the Tanglewood grounds. The children also enjoy the natural resources of the Berkshires through swimming, hiking, and visiting the Pleasant Valley Sanctuary, but the emphasis is on the arts.

The program is made possible by a grant from the Frederick J. Kennedy Memorial Foundation and by the cooperation of the artists and artists-in-training who volunteer their time and talent. Members of the Boston Symphony Orchestra and students of the Berkshire Music Center demonstrate their instruments, student dancers from Jacob's Pillow give a special introductory workshop, young actors give an extensive tour of the Williamstown Theatre, and five full-time counselors integrate their talents in art, music and photography.

Days in the Arts is an attempt to give the children who take part a pleasant initiation into the world of music, dance and drama. It is through the arts that a child can build a bridge from his imagination to reality. If he learns to cross that bridge with ease, perhaps the beauty he creates in the imaginary world will remain in the real world he helps to create when he is an adult.

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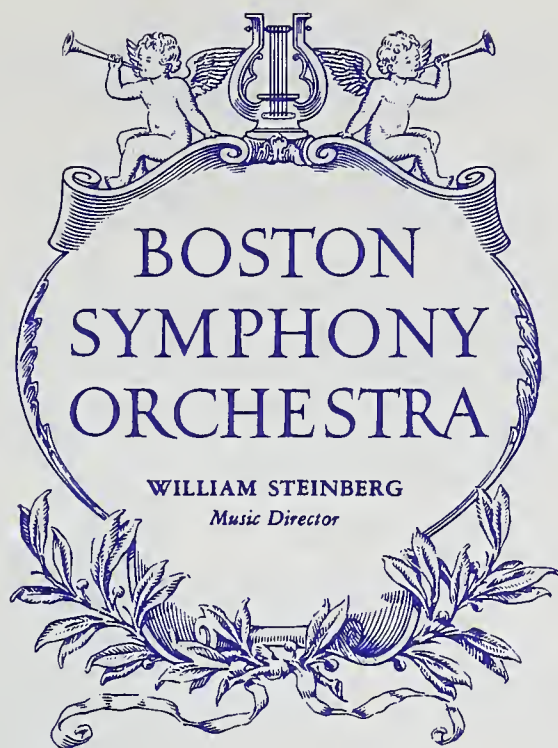
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TANGLEWOOD
ON PARADE
and
GALA CONCERT

for the benefit of the
BERKSHIRE MUSIC CENTER

Tuesday August 15 1972

BALDWIN PIANO

DEUTSCHE GRAMMOPHON AND RCA RECORDS

TANGLEWOOD 1972

Seiji Ozawa *Artistic Director, Berkshire Festival*
Gunther Schuller *Artistic Director, Berkshire Music Center*
Leonard Bernstein *Adviser*

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The Trustees and Overseers of the Boston Symphony Orchestra extend heartfelt thanks to Curtis R. Buttenheim and Mrs Stephen V.C. Morris and their committee chairmen and vice-chairmen for their tireless efforts on behalf of the 1972 Tanglewood season. The Trustees and Overseers would also like to extend special thanks to James R. Sloane, Chairman, and William H. McAlister Jr, Vice-Chairman, of the Tanglewood Business Committee and the following workers:

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In the years since 1940 the Music Center, under the leadership of Serge Koussevitzky, Charles Munch, Erich Leinsdorf, and now Seiji Ozawa, Gunther Schuller and Leonard Bernstein, has given experience, guidance and valuable training to more than 6,600 young musicians, including 710 from foreign countries. Its alumni are now members of hundreds of orchestras here and abroad (there are 41 alumni in the Boston Symphony Orchestra, 20 in the Philadelphia Orchestra and 15 in the New York Philharmonic), members of many opera companies, conductors of many orchestras (Leonard Bernstein, Seiji Ozawa, Michael Tilson Thomas, Lorin Maazel, Lukas Foss and Zubin Mehta among them), heads of many schools (The Juilliard School, Eastman School of Music, Interlochen Academy of the Arts), and performers and teachers in all parts of the world. Without the aid and support of the Friends of Music at Tanglewood, the Boston Symphony Orchestra could never have supported the Center for these years.

As the 1972 season comes to a close, the Trustees and Overseers of the Orchestra acknowledge with grateful appreciation all those who have supported the Berkshire Music Center during this its thirtieth session. With their continued support the Center will maintain the highest standard of musical excellence in training the outstanding young talents of the day.

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8.30 pm

GALA CONCERT

SHED

BOSTON SYMPHONY ORCHESTRA

BERKSHIRE MUSIC CENTER ORCHESTRA

BOSTON UNIVERSITY YOUNG ARTISTS ORCHESTRA

MICHAEL TILSON THOMAS *conductor*

HANDEL

The Musick for the Royal Fireworks

Ouverture

Bourrée

La paix: largo alla Siciliana

La réjouissance: allegro

Menuets 1 & 2

WINDS & BRASSES OF THE BOSTON SYMPHONY, BERKSHIRE
MUSIC CENTER, & BOSTON UNIVERSITY YOUNG ARTISTS
ORCHESTRAS

RESPIGHI

The fountains of Rome, symphonic poem

The fountains of Valle Giulia at dawn

The Triton fountain in the morning

The Trevi fountain at midday

The Villa Medici fountain at sunset

BERKSHIRE MUSIC CENTER ORCHESTRA

intermission

WAGNER

Dawn and Siegfried's Rhine journey from
'Die Götterdämmerung'

BOSTON SYMPHONY & BERKSHIRE MUSIC CENTER
ORCHESTRAS

TCHAIKOVSKY

Ouverture solonnelle '1812'

BOSTON SYMPHONY & BERKSHIRE MUSIC CENTER
ORCHESTRAS

WITH GUNS AND CANNON

There will be a display of fireworks over Lake Mahkeenac
at the end of the concert.

Artillery courtesy of EASTOVER

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BOSTON SYMPHONY ORCHESTRA

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MICHAEL TILSON THOMAS *Associate Conductor*
JOSEPH SILVERSTEIN *Assistant Conductor*

first violins

Joseph Silverstein
concertmaster
Charles Munch chair

Alfred Krips
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Stanley Benson
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Darlene Gray
Ronald Wilkison
Harvey Seigel

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
Joel Moerschel
Jonathan Miller

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Harold Wright
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra basson

Richard Plaster

horns

Charles Kavaloski
Charles Yancich
Harry Shapiro
David Ohanian
Ralph Pottle

trumpets

Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones

William Gibson
Ronald Barron
Gordon Hallberg

tuba

Chester Schmitz

timpani

Everett Firth

percussion

Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps

Bernard Zighera
Ann Hobson

librarians

Victor Alpert
William Shisler

stage manager

Alfred Robison

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Rochelle Abramson (Southfield, Mich.) *Carlotta M. Dreyfus Fellowship*
Laurel Carrington (Pittsfield, Mass.)
John Daverio (Sharon, Pa.)
Carolyn Edwards (Detroit, Mich.) *Stanley Home Products Fellowship*
Deborah Greitzer (New York, N.Y.) *Arthur M. Abell Fellowship*
Jean Harris (Fort Wayne, Ind.) *Stanley Chapple Fellowship*
Judy Johnson (Salem, Mass.)
Kristine Kullberg (Cape Gerardeau, Mo.) *Mr and Mrs Henry Chanin Fellowship*
Ronan Lefkowitz (Brookline, Mass.) *Fromm Fellowship*
Stephen A. Marvin (Newton, Mass.)
Nancy McAlhany (Springfield, Mass.)
Gerald Mordis (Roslindale, Mass.) *Stuart Haup Fellowship*
Kristina Nilsson (Anoka, Minn.) *Berkshire County Savings Bank Fellowship*
Barbara Nord (Westwood, Calif.) *Koussevitzky Music Foundation Fellowship*
Steve Ognavic (Rochester, N.Y.) *Fromm Fellowship*
Ann Ourada (Buffalo, Minn.)
Janet Packer (Dallas, Tex.)
Mary C. Rendleman (Charlotte, N.C.) *Beinecke Fellowship*
Michael Sand (Oakland, Calif.) *Leonard Bernstein Fellowship*
Marjorie Sibley (Tallahassee, Fla.)
Paula Sisson (Hood River, Ore.)
Terri Sternberg (Miami, Fla.) *Ada Holding Miller Fellowship—National Federation
of Music Clubs*
Sharon Wood (Seattle, Wa.) *Leo L. Beranek Fellowship*
Ellen Yafet (Maplewood, N.J.)

violas

Charlet Allshouse (Pontiac, Mich.) *William C. Whitney Foundation Fellowship*
Jennie Congleton (Brookline, Mass.) *Young Artists Awards: Susan Glover Hitchcock
Fund*
Anne Johnson (Moline, Ill.)
Heidi Moss (New York, N.Y.) *C.D. Jackson Master Award*
Lynne Ramsey (Falls Church, Va.) *Hon. & Mrs Peter I.B. Lavan Fellowship*
Phyllis Rosen (North Merrick, N.Y.)
Gay Rossiter (East Meadow, N.Y.) *Fromm Fellowship*
Linda Schiff (Philadelphia, Pa.)
Judith Stafford (Far Rockaway, N.Y.)
Linda Walton (Norwalk, Conn.) *National Commercial Bank & Trust Company
Fellowship*

cellos

Martha Babcock (Somerville, Mass.) *Fromm Fellowship*
Christine Carlsten (Des Moines, Iowa) *Lionel J. Livesey Jr Fellowship*
Susan Cohen (Evanston, Ill.) *Beinecke Fellowship*
Janice Fischer (Indianapolis, Ind.) *Berkshire Bank & Trust Co. Fellowship*
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Deborah Thompson (Boston, Mass.) *Young Artists Awards: Susan Glover
Hitchcock Fund*
Erica Whipple (Riverside, Calif.) *Selly A. Eisemann Memorial Fellowship*

basses

Jack Cousin (Springfield, Mass.)
Robert Goodlett (Frankfurt, Ky.) *Kimberly-Clark Foundation Fellowship*
Anthony Knight (New Castle, Ind.)
Sandra Lake (Somerville, Mass.) *Izalde Lamont Fellowship*
Dan Stabler (New York, N.Y.)
Jeffrey Tomkins (West Haven, Conn.) *Mead Corporation Fellowship*

flutes

Kathleen Berens (Kingsley, Iowa)
David Cramer (Cleveland, Ohio) *Stephen & Persis Morris Fellowship*
Susan Deaver (Cheyenne, Wy.)
Maquette Kuper (Berkeley, Calif.) *Fromm Fellowship*
Fenwick Smith (Rochester, N.Y.) *Beinecke Fellowship*

oboes

Frank Charnley (Framingham, Mass.) *Leonard Bernstein Fellowship*
Susan Dahlberg (Wheaton, Ill.) *Adams Super Market Fellowship*
Richard Dorsey (Oxon Hill, Md.) *August Thorndike Fellowship*
Eileen Gibson (Oakland, Calif.) *Lee Savings Bank Fellowship*
Pamela Pecha (Cleveland Heights, Ohio)

clarinets

David Eisler (Woodbury, N.J.)
Richard Hancock (Hillcrest Heights, Md.)
Victor Sawa (Montreal, Canada) *Fromm Fellowship*
Ethan Sloane (Springfield, Mass.)
David Stern (Great Neck, N.Y.) *The Berkshire Eagle Fellowship*

saxophone

Stephen Keller (Berkeley, Calif.)

bassoons

Judith Berford (Jamaica Plains, Mass.) *Fromm Fellowship*
Vincent Ellin (McLean, Va.) *Arthur Fiedler Financial Aid Fund Fellowship*
Nancy Goeres (Lobi, Wis.) *Ada Holding Miller Fellowship—National Federation of Music Clubs*
Marlene Mazzuca (Allentown, Pa.) *Beinecke Fellowship*
Frank Morelli (Massapequa, N.Y.)

horns

Richard Cohen (Roslyn Heights, N.Y.) *Koussevitzky Music Foundation Fellowship*
Richard Decker (Oneida, N.Y.)
John Milner (Fayetteville, N.Y.) *Fromm Fellowship*
William Pencke (Paoli, Pa.)
David Reiswig (Arlington, Va.) *Union Federal Savings & Loan Association Fellowship*
George Sullivan (Villa Park, Ill.) *Fromm Fellowship*
Gail Williams (Houghton, N.Y.)

trumpets

Ron Christianson (No. Attleboro, Mass.)
Ed Hoffman (Park Ridge, Ill.) *C.D. Jackson Master Award*
Ray Mase (Meriden, Conn.) *Beinecke Fellowship*
Calvin Price (Milmont Park, Pa.) *Stanley Chapple Fellowship*
James Tinsley (Philadelphia, Pa.) *Leonard Bernstein Fellowship*

trombones

John Ashby (Philadelphia, Pa.) *Mr and Mrs Henry Chanin Fellowship*
Sheldon Ginsberg (Philadelphia, Pa.) *Fromm Fellowship*
James Kraft (Atlanta, Ga.)
John Schulenburg (Boston, Mass.)
Jonathan Taylor (Larchmont, N.Y.) *South Texas Development Corporation Fellowship*

tubas

Mark Evans (Ann Arbor, Mich.) *Fromm Fellowship*
Gary Ofenloch (Addison, Ill.)

percussion

Ron Brown (New Hyde Park, N.Y.) *Lenox School of Jazz Fellowship*
Benjamin Carriel (So. Nyack, N.Y.) *Fromm Fellowship*
Gary DiPerna (Pittsburgh, Pa.)
David Johnson (Newhall, Calif.) *California Percussive Arts Society Fellowship*
Neil Nicholson (Baltimore, Md.) *Fromm Fellowship*
Thomas Wetzel (Pittsburgh, Pa.)

harps

Adriana Anca (Boston, Mass.) *Fromm Fellowship*
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Ken Ziegenfuss (Palo Alto, Calif.) *Fromm Fellowship*

conductors

William Costello (Burlington, Mass.) *Samuel Antek Memorial Fellowship/Trustees of the New Jersey Symphony Orchestra*
Charles Darden (Philadelphia, Pa.) *Dr Merrill H. Ross Memorial Fellowship*
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Bruce Hangen (Rochester, N.Y.) *Koussevitzky Memorial Fellowship*
Phillip Lehrman (Los Angeles, Calif.) *Leonard Bernstein Fellowship*
John Miner (Cambridge, Mass.) *Gertrude Robinson Smith Fellowship*
John Neschling (Rio de Janeiro, Brazil) *Leonard Bernstein Fellowship*

singing project

D'Anna Fortunato (Charleston, S.C.) *Leonard Bernstein Fellowship*
Rebecca Hayes (Overland Park, Ka.)
Joan Heller (Cambridge, Mass.) *Fromm Fellowship*
Karen Komar (Newton Highlands, Mass.) *C.D. Jackson Master Award*
Susan Larson (Somerville, Mass.) *Young Artists Awards: Susan Glover Hitchcock Fund*

John Miller (Winchester, Va.)
Nancy O'Brien (Van Nuys, Calif.) *Berkshire Life Insurance Co. Fellowship*
Carolyn F. Smith (Norton, Mass.) *High Fidelity/Musical America Fellowship*
Patricia Stedry (Cambridge, Mass.) *Marian Voorhees Buttenheim Fellowship*
B. Alexander Stevenson (Boston, Mass.) *Seven Hills Fellowship*
J. Daniel Urton (Allston, Mass.) *Maurice Millimet Fellowship*
Carolyn Weber (Topeka, Ka.)
Robert Woods (Cleveland Heights, Ohio) *Frederick Brandt Trust Fellowship*
Evelyn Zuckerman Siegel (Belmont, Mass.) *Koussevitzky Music Foundation Fellowship*

music theatre project—vocal

Douglas Ahlstedt (Willard, N.Y.) *National Opera Institute Fellowship*
Ariel Bybee (Hollywood, Calif.) *National Opera Institute Fellowship*
Lenus Carlson (New York, N.Y.) *National Opera Institute Fellowship*
Joyce Castle (Baldwin, Ka.) *National Opera Institute Fellowship*
Jan Curtis (Groton, Mass.) *National Opera Institute Fellowship*
Barbara Hoher (Houston, Tex.) *Fromm Fellowship*
James Hooper (Montclair, N.J.) *National Opera Institute Fellowship*
J. William Neill (New York, N.Y.) *National Opera Institute Fellowship*
Timothy Nolen (New York, N.Y.) *National Opera Institute Fellowship*
Roelof Oostwoud (Toronto, Canada) *National Opera Institute Fellowship*
Willard White (New York, N.Y.) *National Opera Institute Fellowship*

music theatre project—technical

Gordon Davis (New York, N.Y.) *National Opera Institute Fellowship*
Paulette Houpt-Nolen (New York, N.Y.) *National Opera Institute Fellowship*
Dixie Ross Neill (New York, N.Y.) *National Opera Institute Fellowship*

composers

Ralph Jones III (Buffalo, N.Y.) *American Society of Composers, Authors & Publishers Fellowship*
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David Winkler (New York, N.Y.) *Leonard Bernstein Fellowship*

BOSTON UNIVERSITY YOUNG ARTISTS ORCHESTRA

1972

violins

Nancy Chapman (Stony Brook, N.Y.)
Moirá Cigledy (San Diego, Calif.)
Linda Davis (Norfolk, Va.)
Luciano Herrera (El Paso, Tex.)
Craig Hutchenreuther (Detroit, Mich.)
Jerilyn Jorgensen (San Leandro, Calif.)
Steven Kindler (Portland, Ore.)
Robert Langelotti (Centerreach, N.Y.)
Richard Mandelbaum (Scarborough, N.Y.)
Marshall Meade (Saratoga Springs, N.Y.)
William Pierce (Setauket, N.Y.)
Gayle Schechtman (New York, N.Y.)
Denise Semenovich (Hopewell Jct., N.Y.)
Amy Shevrin (Topeka, Ka.)
Timothy Swing (Swarthmore, Pa.)
Sara Usher (Madison, Wis.)
Gina Tavelli (Williamstown, Mass.)
Eileen Zanelli (E. Northport, N.Y.)

violas

Vivi Erickson (Minneapolis, Minn.)
Joanne Lowe (Huntington, N.Y.)
Emily Muller (Alexandria, Va.)
Aaron Picht (Madison, Wis.)
Warren Powell (Kirkland, Wash.)
Philip Sherman (New York, N.Y.)
Gary Syroid (Detroit, Mich.)

cellos

James Burmeister (Cleveland, Ohio)
Phyllis Caldwell (Austin, Tex.)
Phoebe Carrai (Wakefield, Mass.)
David Commanday (Kensington, Calif.)
Lurene Ekwurtzel (Newington, Conn.)
David Hantke (Berkeley, Calif.)
Barbara Kilian (Seattle, Wa.)
Steven Olsen (Los Altos, Calif.)
Bonnie Rapier (Duxbury, Mass.)
Merrilee Wallbrunn (Gainesville, Mass.)

basses

Paula Griffin (Huntington, N.Y.)
Justin Locke (Monclava, Ohio)
Ann Metcalf (Atlanta, Ga.)
Jonathan Storck (E. Setauket, N.Y.)

flutes

Linda Chesis (North Bergen, N.J.)
Halley Shefler (New York, N.Y.)
Michael Vogel (Flushing, N.Y.)

clarinets

Douglas Davis (Storrs, Conn.)
Sheryl Kartzmer (N. Miami Beach, Fla.)
Elizabeth Sherry (Chevy Chase, Md.)

oboes

Sandra Apeseche (Dearborn, Mich.)
David Ring (Coral Gables, Fla.)
Christopher Wilkins (Concord, Mass.)

bassoons

Kathleen Anderson (Vineland, N.J.)
Leo Collins (Brookline, Mass.)
Michael Olesak (East Lansing, Mich.)

horns

Eileen Murphy (Auburn, N.Y.)
Pamela Paikin (Nanuet, N.Y.)
Daniel Schmidt (Madison, Wis.)
Ronald Schneider (Framingham, Mass.)

trumpets

Earl Gaar (Louisville, Ky.)
Brian Moon (Livonia, Mich.)
Paul Randall (Livonia, Mich.)

trombones

Norman Bolter (St Paul, Minn.)
Carter Stanfield (Athens, Ga.)
Dan Walker (Sudbury, Mass.)

tuba

William Grossman (Huntington, N.Y.)

harps

Sara Cutler (Harrison, N.Y.)
Carol Emanuel (Teaneck, N.J.)

percussion

Oswald Carrerou (Miami, Fla.)
Stephen Ferrera (Maynard, Mass.)
Patrick Hollenbeck (Binghamton, N.Y.)
Robert Laffin (Hingham, Mass.)
George Mardingly (Leonia, N.J.)

pianos

Thomas Dickinson (Stillwater, Minn.)
Stephen Drury (Spokane, Wa.)
Mary Ernst (Orchard Park, N.Y.)
Katherine Gilfix (Lexington, Mass.)
Glenn Parker (Rantoul, Ill.)
Steven Wartofsky (Newton, Mass.)

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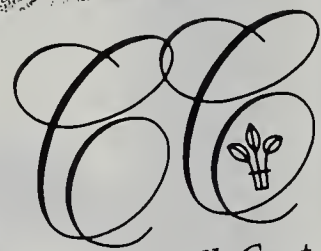
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Joseph Silverstein
concertmaster
Charles Munch chair
Alfred Krips
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Stanley Benson
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Darlene Gray
Ronald Wilkison
Harvey Seigel

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
Joel Moerschel
Jonathan Miller

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Harold Wright
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Kavaloski
Charles Yancich
Harry Shapiro
David Ohanian
Ralph Pottle

trumpets

Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones

William Gibson
Ronald Barron
Gordon Hallberg

tuba

Chester Schmitz

timpani

Everett Firth

percussion

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Arthur Press
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MOZART — Quartet in D Ma-
jor, K. 499
SMETANA — From My Life
FRANCK — Piano Quintet
Ward Davenny, piano

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To be announced.

Aug. 25 (Fri) 8:30 pm
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THE BOSTON SYMPHONY ORCHESTRA

Henry Lee Higginson, soldier, philanthropist and amateur musician, dreamed many years of founding a great and permanent orchestra in his home town of Boston. When at last his dreams approached reality, in the spring of 1881, he committed to paper a statement which described his purposes and intentions. He explored many specifics, among them the engagement of conductor and players, 'reserving to myself the right to all their time needed for rehearsals and for concerts, and allowing them to give lessons when they had time'. He planned 'to give in Boston as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music'. Prices of admission were to be kept 'low always'. The conductor's charge was to 'select the musicians when new men are needed, select the programmes, . . . conduct all the rehearsals and concerts . . . and generally be held responsible for the proper production of all his performances'. Administrative help and a librarian were also to be engaged.

The initial number of the players was to be 70, and in addition to concerts there were to be public rehearsals. As for the orchestra's financial structure, of the estimated annual cost of \$115,000 Major Higginson reckoned to provide himself for the deficit of \$50,000. He continued: 'One more thing should come from this scheme, namely, a good honest school of musicians. Of course it would cost us some money, which would be well spent.'

The inaugural concert took place on October 22 1881. The correspondent of the *Boston Daily Evening Traveller* wrote two days later: 'Music Hall was the scene of a large and brilliant gathering on Saturday evening at the opening concert of the Boston Symphony

Orchestra under the direction of Mr Georg Henschel. We find it necessary only to refer to the princely munificence of Mr Higginson, who instituted the course, and to whose efforts alone more credit is due for the best interests of music than all the "close corporation societies" ever organized in this city. The selection of Mr Georg Henschel as director of the orchestra is an evidence of the founder's astuteness and sound common sense, for although the announcement raised some criticisms which are far from complimentary, the results attained [Saturday] evening under that gentleman's baton amply and doubly proved the wisdom of the choice, for there has not been a leader in our musical circles during recent years who has succeeded in imparting so much of his own musicianly qualities and magnetism as did Mr Henschel on Saturday evening . . .'

Tickets for the season had gone on sale about six weeks earlier, and by six o'clock on the morning of first booking, there was a line of seventy-five people outside the Box Office, some of whom had waited all night. By the end of the season concerts were sold out, and ticket scalpers had already started operations. Mr Higginson wrote a letter to the press, which was published on March 21 1882: 'When last spring the general scheme for the concerts of the Boston Symphony Orchestra was put forth, the grave doubt in my mind was whether they were wanted. This doubt has been dispelled by a most kindly and courteous public, and therefore the scheme will stand.'

Symphony concerts continued to be held in the old Music Hall for nearly twenty years, until Symphony Hall was opened in 1900. The new building was immediately acclaimed as one of the world's most acoustically perfect concert rooms. Georg Henschel was



HENRY LEE HIGGINSON



GEORG HENSCHEL



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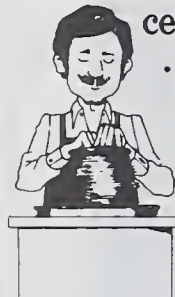
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succeeded by Wilhelm Gericke, Arthur Nikisch, Emil Paur, and the legendary Karl Muck, all of them German-born.

Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first 'Promenade concert', to fulfill Mr Higginson's wish to give Boston 'concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades'—a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition.

The character of the Boston Symphony was greatly changed in 1918. The vicious anti-German feeling then prevalent resulted in the internment and later dismissal of Dr Muck. Several of the German players also found their contracts terminated at the same time. Mr Higginson, then in his eighties, felt the burden of maintaining the Orchestra by himself was now too heavy, and entrusted the Orchestra to a Board of Trustees. Henri Rabaud was engaged as Conductor, to be succeeded the following season by Pierre Monteux.

During Monteux's first year with the Orchestra, there was a serious crisis. The Boston Symphony at that time was the only major orchestra whose members did not belong to the Musicians Union. This was a policy strictly upheld by Mr Higginson, who had always believed it to be solely the responsibility of the Conductor to choose the Orchestra's personnel. But the players were restive, and many wanted Union support to fight for higher salaries. There came a Saturday evening when about a third of the Orchestra refused to play the scheduled concert, and Monteux was forced to change his program minutes before the concert was due to start. The Trustees meanwhile refused to accede to the players' demands.

The Boston Symphony was left short of about thirty members. Monteux, demonstrating characteristic resource, tact and enterprise, first called on the Orchestra's pensioners, several of whom responded to his appeal, then held auditions to fill the remaining vacancies. Two present members of the Orchestra, the violinists Rolland Tapley and Clarence Knudsen, were among the young Americans engaged. During the following seasons Monteux rebuilt the Orchestra into a great ensemble. In 1924 Bostonians gave him a grateful farewell, realising that he had once more given the city an orchestra that ranked with the world's finest. It was not until 1942 that the conductor and players of the Boston Symphony finally joined the Musicians Union.

The Koussevitzky era began in 1924. His extraordinary musicianship, electric personality, and catholic taste proved so enduring that he served an unprecedented term of twenty-five years. There were many striking moves towards expansion: recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. In 1929 the free Esplanade Concerts on the Charles River were inaugurated by Arthur Fiedler, who had been a member of the Orchestra since 1915, and who became the following year the eighteenth Conductor of the Boston Pops, a post he continues to hold today. In 1936 Koussevitzky led the Orchestra in their first concerts here in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood.

Henry Lee Higginson's dream of 'a good honest school for musicians' was passionately shared by Serge Koussevitzky. In 1940 the dream was realized when the Orchestra founded the Berkshire Music Center at Tanglewood. This summer academy for young artists was and remains unique, and its influence has been felt on music through-



PIERRE MONTEUX



SERGE KOUSSEVITZKY



CHARLES MUNCH

out the world. (An article about the Center is printed elsewhere in the book.)

In 1949 Koussevitzky was succeeded as Music Director of the Orchestra by Charles Munch. During his time in Boston Dr Munch continued the tradition of supporting contemporary composers, and introduced much music from the French repertoire to this country. The Boston Symphony toured abroad for the first time, and was the first American orchestra to appear in the USSR. In 1951 Munch restored the Open rehearsals, an adaptation of Mr Higginson's original Friday 'rehearsals', which later had become the regular Friday afternoon concerts we know today.

Erich Leinsdorf became Music Director in the fall of 1962. During his seven years with the Orchestra, he presented many premières and restored many forgotten and neglected works to the repertoire. As his two predecessors had done, he made many recordings for RCA, including the complete symphonies of Brahms and Beethoven, and a major cycle of Prokofiev's music. Mr Leinsdorf was an energetic Director of the Berkshire Music Center, and under his leadership a full-tuition Fellowship program was instituted. Many concerts were televised during his tenure.

William Steinberg succeeded Mr Leinsdorf in 1969, and in the years since the Orchestra has continued its steady progress as one of the foremost symphonic organizations in America. He has conducted several world and American premières, he led the Boston Symphony's 1971 tour to Europe, as well as directing concerts in cities on the East coast, in the South and the Mid-west. He has made recordings for Deutsche Grammophon and RCA, including some of the world's first issues in quadraphonic sound. Mr Steinberg

has appeared regularly on television, and during his tenure concerts have been broadcast for the first time in four-channel sound over two of Boston's radio stations.

Seiji Ozawa, for the last two years Artistic Director of Tanglewood, becomes Music Adviser to the Boston Symphony this fall, and a year later will take up his duties as Music Director. Mr Ozawa was invited to Tanglewood as a conducting student by Charles Munch, and has continued to be closely associated with the Orchestra in the years since.

In 1964 the Orchestra established the Boston Symphony Chamber Players, an ensemble made up of its principal players. Each year the Chamber Players give concerts in Boston, and have made several tours both of the United States and of foreign countries, including England, Germany, Italy, Spain, France and the USSR. They have appeared on television and have made many recordings for Deutsche Grammophon and RCA.

Today the Boston Symphony Orchestra Inc. presents concerts of the Boston Symphony and Boston Pops Orchestras and of the Boston Symphony Chamber Players, is active in the sponsorship of Youth Concerts in Boston, is deeply involved in television, radio and recording projects, and is responsible for the maintenance of Symphony Hall in Boston and the estate here at Tanglewood. Its annual budget has grown from Mr Higginson's projected \$115,000 to a sum more than \$6 million. It is supported not only by its audiences, but by grants from the Federal and State governments, and by the generosity of many businesses and individuals. Without their support, the Boston Symphony Orchestra would be unable to continue its pre-eminent position in the world of music.



ERICH LEINSDORF



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TANGLEWOOD

In 1848 Nathaniel Hawthorne moved to Lenox, and took up residence in a small red cottage on the edge of William Aspinwall Tappan's Tanglewood. A wealthy Boston banker and merchant, Tappan had bought several farms near Lenox, and incorporated them into a large estate. Hawthorne described vividly the beauty of the Berkshires, and it is little wonder that as the years passed the area continued to attract distinguished residents, who built magnificent houses where they could escape the hubbub of city life.

Many of them were lovers of music, and in the summer of 1934 there were organized three outdoor concerts at one of the estates in Interlaken, a mile or two from Tanglewood. The performances were given by members of the New York Philharmonic, conducted by Henry Hadley. This experiment was so successful that during the following months the Berkshire Symphonic Festival was incorporated, and the series was repeated in 1935.

The Festival committee then invited the Boston Symphony Orchestra to take part the next summer. Serge Koussevitzky led the Orchestra's first concert in the Berkshires in a tent at 'Holmwood', a former Vanderbilt estate—today Foxhollow School. About 5,000 people attended each of the three concerts.

In the winter of 1936 the owners of Tanglewood, Mrs Gorham Brooks and Miss Mary Aspinwall Tappan, Descendants of William Tappan, offered the estate—210 acres of lawns and meadows—with the buildings, as a gift to Dr Koussevitzky and the Boston Symphony. It was gratefully accepted, and on August 12 1937 the largest crowd in the Festival's history assembled in a tent for the first concert at Tanglewood—a program of music by Wagner. As Koussevitzky began to conduct 'The ride of the Valkyries', a fierce storm erupted. The roar of the thunder and the heavy splashing of the rain on the tent totally overpowered even Wagner's heavy orchestration. Three times Koussevitzky stopped the Orchestra, three times he resumed as there were lulls in the storm. Since some of the players' instruments were damaged by water, the second half of the program had to be changed.

As the concert came to its end, Miss Gertrude Robinson Smith, a leading light in the foundation of the Berkshire Symphonic Festival, mounted the stage and addressed the audience: 'The storm has proved conclusively the need for a shed. We must raise the \$100,000 necessary to build.' The response was immediate, plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen and modified by Josef Franz of Stockbridge, who also directed construction. The building was miraculously completed on June 16 1938, a month ahead of schedule. Seven weeks later Serge Koussevitzky led the inaugural concert—a performance of Beethoven's Ninth symphony.

By 1941 the annual Festival had already broadened so widely in size and scope as to attract nearly 100,000 visitors during the summer. The Theatre-Concert Hall, the Chamber Music Hall and several small studios had been built, and the Berkshire Music Center had been established.

Tanglewood today has an annual attendance of a quarter of a million during the eight-week season. In addition to the twenty-four regular concerts of the Boston Symphony, the Orchestra gives a weekly Open rehearsal on Saturday mornings to benefit the Pension Fund, there are Boston Pops concerts, there are the Festival of Contemporary music, sponsored in co-operation with the Fromm Music Foundation, and almost daily concerts by the gifted musicians of the Berkshire Music Center. Tanglewood remains unique: nowhere else in the world is there such a wealth of artistic activity, nowhere else can music be heard in surroundings of such incomparable beauty.



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THE BERKSHIRE MUSIC CENTER

Casual visitors to Tanglewood may well be amazed at the variety of music they hear coming from many locations on the grounds. Much of it is being played by the young artists taking part in the programs of the Berkshire Music Center. The Center was established here in 1940 by the Boston Symphony Orchestra, fulfilling the hopes and dreams of two of the most important figures in the Orchestra's history, Henry Lee Higginson, the founder, and Serge Koussevitzky, Conductor and Music Director from 1924 until 1949. Mr Higginson wrote in 1881 of his wish to establish a 'good honest school for musicians', while for many years Dr Koussevitzky dreamed of an academy where young musicians could extend their professional training and add to their artistic experience, guided by the most eminent international musicians. Koussevitzky was Director of the Center from its founding until his death in 1951, when he was succeeded by Charles Munch. Erich Leinsdorf was Director from 1963 until his retirement in 1969, and since that time the primary responsibility for the Center's direction has been in the hands of Gunther Schuller.

Young people from all parts of the world come to Tanglewood each summer to spend eight weeks of stimulating practical study. They meet with and learn from musicians of the greatest experience in orchestral and chamber performance, in conducting and composition. The distinguished faculty includes the principal players and the other members of the Boston Symphony Orchestra, as well as leading soloists, conductors and composers of the day. The emphasis is on learning and performing under completely professional conditions.

The many resources of the Boston Symphony are at the service of the Berkshire Music Center. There are numerous studios for practice and chamber music, and extensive libraries. The Berkshire Music Center Orchestra and the Center's many other performing groups hold most of their rehearsals and concerts in the Theatre-Concert Hall, while lectures, seminars, conducting classes, vocal and choral rehearsals, composers' forums and concerts of chamber music take place in the Chamber Music Hall, in the West Barn, on the Rehearsal Stage, in the Hawthorne Cottage, and in small studios situated both on the grounds of Tanglewood, and in buildings in Lenox specially leased by the Orchestra for the summer.

Nearly one hundred keyboard instruments, available for individual practice without charge, are generously provided for the Berkshire Music Center each year by the Baldwin Piano and Organ Company, while other instruments, percussion for example, are provided by the Orchestra.

Each year the Center concentrates on a Festival of Contemporary music, thanks to the generosity and co-operation of the Fromm Music Foundation. This year marks the twentieth anniversary of the Foundation.



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*Alfred Schneider, violin
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Roman Totenberg, violin
Walter Trampler, viola
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*Pasquale Cardillo, clarinet
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Fernand Gillet, oboe
*Ralph Gomberg, oboe
*John Holmes, oboe
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*Sherman Walt, bassoon
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John Coffey, trombone
*Andre Come, trumpet
*Armando Ghitalla, trumpet
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Edith Stearns
Leon Tumarkin
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Whitestone

Joseph Silverstein, Concertmaster and Assistant Conductor of the Boston Symphony Orchestra, is Chairman of the Faculty, and the administrative staff of the Orchestra is responsible for day-to-day organization.

This summer the musicians of the Berkshire Music Center continue not only their extensive programs of rehearsals, seminars and lectures, but also give a great number of public performances—orchestral concerts, chamber concerts, productions of music theatre, composers' forums and vocal concerts. Meanwhile, under the auspices of Boston University, young artists of high school age are taking part in programs of music, theatre and the visual arts. Details of these activities can be had from the office of the Friends of Music at Tanglewood, located near the Main Gate.

Fellowships are awarded to the majority of the members of the Berkshire Music Center, who are chosen by audition on a competitive basis. The cost of this support is enormous, and adds each year substantially to the deficit of the Boston Symphony Orchestra. Details of how you can help are printed elsewhere in the program; meanwhile, you are cordially invited to attend the concerts of the Center, and see and hear for yourself the extraordinary enthusiasm and musical caliber of Tanglewood's young musicians.



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FESTIVAL INFORMATION

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed on page 37 of the program. During performances the rest rooms at the rear of the Shed are closed. With the map are directions for reaching the Massachusetts Turnpike, the New York Thruway and other main roads.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is \$2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

The sculptures situated in various locations on the Tanglewood grounds are by **Rinaldo Bigi**.

First aid is available at the Red Cross station situated near the Main Gate. In case of emergency, please contact the nearest usher.

Physicians and others expecting urgent calls are asked to leave their name and seat number with the Guide at the Main Gate booth.

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BALDWIN is the official piano of the Boston Symphony Orchestra and the Berkshire Music Center.

WHITESTONE PHOTO is the official photographer to the Berkshire Festival and the Berkshire Music Center.



TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday August 18 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

ALEXIS WEISSENBERG *piano*
BOSTON SYMPHONY CHAMBER PLAYERS

BEETHOVEN Quintet in E flat for piano and winds op. 16

Grave – allegro ma non troppo
Andante cantabile
Rondo: allegro ma non troppo

ALEXIS WEISSENBERG *piano*
RALPH GOMBERG *oboe*
HAROLD WRIGHT *clarinet*
SHERMAN WALT *bassoon*
CHARLES KAVALOSKI *horn*

MUSSORGSKY Pictures at an exhibition

Promenade – Gnomus (the gnome) – Il vecchio castello (the old castle) – Tuileries (children in the Tuileries gardens) – Bydlo (ox cart) – Ballet of chicks in their shells – Samuel Goldenberg and Schmuyle – Promenade – Limoges, the market – Catacombs – Con mortuis in lingua mortua (with the dead in a dead language) – The hut on hens' legs (Baba Yaga the witch) – The great gate of Kiev

ALEXIS WEISSENBERG

Alexis Weissenberg plays the Steinway piano

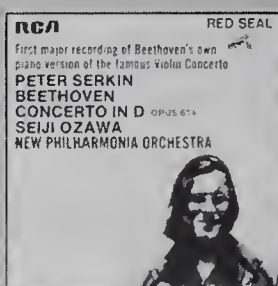
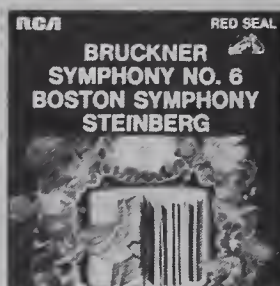
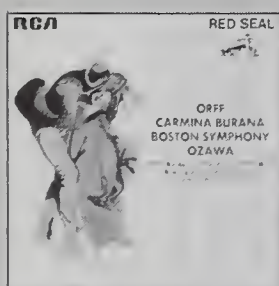
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July 2, 7, 9, 16 and August 18, 20;
William Steinberg, July 14, 15; Peter
Serkin, July 16; Eugene Ormandy,
July 28, 29; Alexis Weissenberg, August 18;
Misha Dichter, August 19.**



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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday August 18 1972 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

LIGETI 'Melodien' for orchestra (1971)

first performance by the Boston Symphony Orchestra

*CHOPIN Piano concerto no. 1 in E minor op. 11

Allegro maestoso
Romanza: larghetto
Rondo: vivace

ALEXIS WEISSENBERG

intermission

BARTÓK Suite from 'The miraculous mandarin'

first performance at the Berkshire Festival

Alexis Weissenberg plays the Steinway piano

The program notes for this evening's concert begin on page 26

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This year at Boston University Tanglewood Institute concert pianist Bela Boszormenyi-Nagy is conducting a seminar on the works of Brahms and Schubert. John Oliver, conductor of the Tanglewood Festival Chorus, and Iva Dee Hiatt, choral director at Smith College, hold a seminar for choral conductors and direct the Boston University Choral Institute, a program for high school students. Roman Totenberg, violinist, and George Neikrug, cellist, of the Boston University faculty and members of the Boston Symphony Orchestra offer individual instruction and conduct seminars in performance. And Lawrence Smith, former assistant conductor at the Metropolitan Opera, conducts the orchestra of the Young Artists Program, a program for selected high school instrumentalists from across the nation.

Boston University at Tanglewood also offers courses in basic and advanced painting and drawing under the direction of artist David Ratner. Staff artists for this program include Sidney Goodman, Paul Olsen, Paul Resika, James Weeks, Rosemarie Beck, and Alex Katz.

Boston University Tanglewood Institute. **The little red schoolhouse was never like this!**



TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Saturday August 19 1972 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *conductor*

MOZART Symphony no. 31 in D K. 297 'Paris'
 Allegro assai
 Andante
 Allegro

MESSIAEN Et exspecto resurrectionem mortuorum
first performance at the Berkshire Festival

intermission

BRAHMS Piano concerto no. 2 in B flat op. 83
 Allegro non troppo
 Allegro appassionato
 Andante
 Allegretto grazioso

 MISHA DICHTER

Misha Dichter plays the Steinway piano

The program notes for this evening's concert begin on page 28

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Boston Symphony Orchestra



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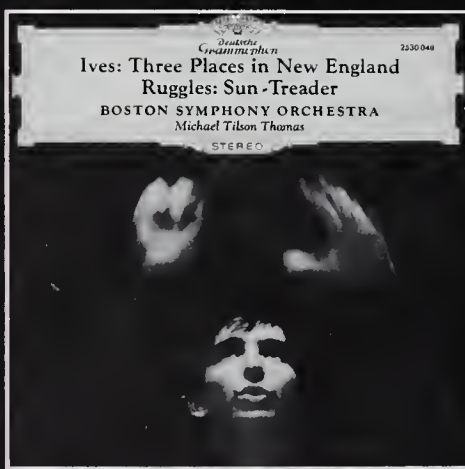
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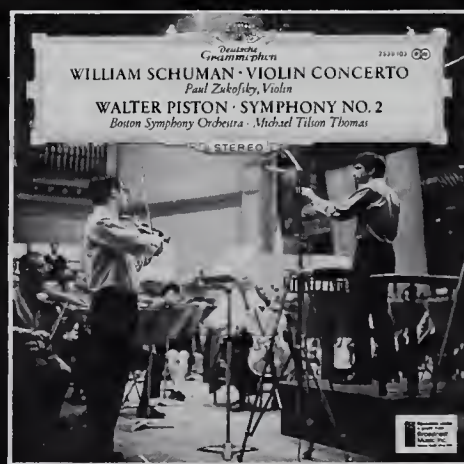
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TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Sunday August 20 1972 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

MAHLER

Symphony no. 8 in E flat 'Symphony of a thousand'

PART 1 Hymnus: Veni, creator spiritus

intermission

PART 2 Final scene from Goethe's 'Faust'

Magna peccatrix	DEBORAH O'BRIEN	5
Una poenitentium		
(Gretchen)	LINDA PHILLIPS	5
Mater gloriosa	JANE BRYDEN	5
Mulier Samaritana	SUSAN CLICKNER	A
Maria Aegiptica	EUNICE ALBERTS	A
Doctor Marianus	JOHN ALEXANDER	T
Pater ecstaticus	WILLIAM DOOLEY	B w
Pater profundus	ARA BERBERIAN	B w

TANGLEWOOD FESTIVAL CHORUS

TANGLEWOOD CHOIR

John Oliver *director*

ST. PAUL'S SCHOOL BOY CHOIR

Theodore Marier *director*

BERJ ZAMKOCHIAN *organ*

first performance by the Boston Symphony Orchestra

The program note for this afternoon's concert begins on page 32

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY
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Program notes for Friday August 18

GYÖRGY LIGETI born 1923

'Melodien' for orchestra

Program note by Andrew Raeburn

It is somewhat ironic that Ligeti is best known for his music, *Atmosphères*, used by Stanley Kubrick in the film 2001: the piece was used without Ligeti's knowledge or permission, he was unimpressed by the movie, and angered by the juxtaposition of his work with that of Johann and Richard Strauss. 'My music,' he wrote, 'as a background for the apes and mystical stone or metal blocks, is transformed into Kitsch.' Nevertheless, the publicity was inescapable, and cannot have helped being to Ligeti's advantage.

Born in Hungary, he spent most of his life as student and teacher in Budapest until the Revolution of 1956, when he fled his country. After two years working at the Electronic Music Studio of the West German Radio in Cologne, he settled in Vienna. He has taught in many of the European centers for contemporary music, and since 1961 has been guest professor of composition in Stockholm. Earlier this year he taught at Stanford University. He has been commissioned to write an opera for the Stockholm Opera, and next year will become professor in composition at the Hamburg Conservatory.

Ligeti completed *Melodien* in 1971. He wrote it for the city of Nuremberg in honor of the quincentenary of the birth of Albrecht Dürer. It was first performed there last September. The American première was given in April of this year by the Los Angeles Philharmonic Orchestra, conducted by Zubin Mehta. *Melodien* marks a new departure in Ligeti's style: his music has in the past emphasized instrumental texture and color. But in his new piece he concerns himself more emphatically with rhythm, and, as one would expect from the title, melody. It is a work for virtuoso players, and the score is extremely complex. During its twelve minutes or so, there is a gradual crescendo, leading to an intense climax before a final 'fade-out'. For the performance in Los Angeles Ove Nordwall wrote: 'It is unlikely that you will hear the "melodies" of the title because there are so many of them occurring simultaneously; but you should get the feeling that the melodies are there—creating subtle harmonies through their vertical combinations; harmonies changing in seemingly erratic tempi, and which disappear as soon as you notice them.' *Melodien* is scored for flute, piccolo, oboe, oboe d'amore, clarinet, bassoon, two horns, trumpet, trombone, tuba, piano, celesta, timpani, crotales, glockenspiel, metallophon, xylophone and strings.

FRÉDÉRIC CHOPIN 1810-1849

Piano concerto no. 1 in E minor op. 11

Program note by John N. Burk

Chopin wrote his two piano concertos within a year of each other, when he was twenty years old. The F minor Concerto was actually the first, although the second in order of publication (1836); the E minor Concerto was published in 1833. Although he had visited Berlin, Vienna, Prague and other centers, met celebrities and exhibited his talents in charity concerts, he had still much to learn of the world. His progress had been fondly nurtured in private performances at home. The three concerts he gave in 1830, for which he composed his two concertos, were his first opportunity in Warsaw to submit his talents as a pianist to the more impersonal scrutiny of the general public and the professional critics.

As a sensitive and emotional artist, he was surprisingly developed for his age, for he had played the piano with skill and delicate taste from early childhood. He could improvise to the wonderment of numberless high-born ladies, not only in the parochial native warmth of the Warsaw mansions, but in other parts as well. Although his Opus 1, a rondo, had been published only five years before, he had

been ministering to the adoring circle about him with affecting waltzes, mazurkas, and polonaises, even from the age of ten, or before.

His letters of this time are abundant in ardor and effusive sentiment. He had reached that stage of youthful idealism which in his century could nourish secret infatuations, and confide them to one's most intimate friend. Youth's flaring passions at nineteen, sometimes regarded as inconsequential, had in this case a direct and tangible expression—the *Larghetto* of the *Concerto in F minor*. Chopin lavished his affection and his confidences at this time upon his friend Titus Voytsyekhovski, whom he addressed in his profuse and not unspirited letters as 'My dearest life'. Writing to Titus from Warsaw (October 3 1829), he dismissed all thoughts of Leopoldine Blahetka, a fair pianist of twenty whom he had met in Vienna, and confessed a new and deeper infatuation:

'I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her, I composed the *adagio* of my *concerto*.' (In his letters and on the programs of this time, the *largettos* of each *concerto* are referred to by the generic title of '*adagio*'.) The inspiration of the slow movement of this *concerto* was Constantia (Konstancja) Gładkowska, a pupil of the Warsaw Conservatory and an operatic aspirant, who was twenty, and three months younger than Chopin. Her voice and appearance alike captivated him. Wierzyński, Chopin's biographer, wrote: 'She had been studying voice at the Conservatory for four years and was considered to be one of Soliva's best pupils. She was also said to be one of the prettiest. Her regular, full face, framed in blond hair, was an epitome of youth, health and vigor, and her beauty was conspicuous in the Conservatory chorus, for all that it boasted numbers of beautiful women. The young lady, conscious of her charms, was distinguished by ambition and diligence in her studies. She dreamed of becoming an operatic singer, of receiving tributes and acclaim.' She shortly made her stage debut in the leading part of Paër's *Agnese di Fitz-Henry*, not without success, and to Chopin's delight. He did not meet her until April 1830, either from shyness, or preference for nursing a secret passion and pouring it forth in affecting melody. That the young man was in a state of emotional equilibrium, in spite of melancholy moments, is proved by the highly fortunate results. Not only the two *Concertos* but some of the *Etudes* to be published as Op. 10 and the lovely *Andante spianato* for piano were composed in this year.

BÉLA BARTÓK 1881-1945

Suite from 'The miraculous mandarin' op. 19

Program note by James Lyons

To state it plainly, Bartók asked for every bit of trouble and the neglect that accrued to his three works for the stage: the opera *Bluebeard's castle* (1911) and the two ballets, *The wooden prince* (1914-1916) and *The miraculous mandarin* (1919).

As to the opera and the earlier ballet, Bartók's difficulties were occasioned by the fact that his librettist/scenarist Béla Balázs was an avowed Communist, all of whose works were banned when he was exiled from Hungary with the collapse of the Kún regime shortly after World War 1. (That no Marxist influence is discernible in either of his collaborations with Bartók, obviously was beside the point.)

Quite another order of trouble, and consequent neglect, was invited by *The miraculous mandarin*. The book by Menyhért Lengyel is so sordid as to be anathema in the fantasy-world of *tarlatan* and *tulle*. Mascagni-like and more recently Menotti-like *verismo* is taken for granted in the lyric theater, but balletomanes still eschew the uglier aspects of 'reality' and most especially if the locale be here-and-now (murder and mayhem in ancient Greece are all right, though these tend to be the province of 'modern dance' in general and Martha Graham in particular—in a ballet such direct behavior is

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apt to be suffused with symbolism, spells, or some other supernatural apparatus).

No wonder, then, that choreographers in droves were put off by the 'Action' summarized in the Universal-Boosey & Hawkes score with merciful brevity as follows:

'In a shabby room in the slums, three tramps, bent on robbery, force a girl to lure in prospective victims from the street. A down-at-heel cavalier and a timid youth, who succumb to her attractions are found to have thin wallets, and are thrown out. The third "guest" is the eerie Mandarin. His impassivity frightens the girl, who tries to unfreeze him by dancing—but when he feverishly embraces her, she runs from him in terror. After a wild chase he catches her, at which point the three tramps leap from their hiding-place, rob him of everything he has, and try to smother him under a pile of cushions. But he gets to his feet, his eyes fixed passionately on the girl. They run him through with a sword; he is shaken, but his desire is stronger than his wounds, and he hurls himself on her. They hang him up; but it is impossible for him to die. Only when they cut him down, and the girl takes him into her arms, do his wounds begin to bleed, and he dies.'

The foregoing has been said to delineate 'the unconquerable power of human aspiration—even beyond death itself'. But to stage this lurid, macabre, rather repulsive business effectively within the outer limits of decorum poses a challenge that few companies have chosen to face.

The première production, with choreography by Hans Strohbach, came seven years after Bartók had completed the score; it was banned after the opening night (Cologne: November 27 1926). In 1931 Budapest planned to mount the work in honor of the composer's fiftieth birthday, but all plans were canceled after the dress rehearsal; Budapest never did see a production until Bartók was dead. It has been presented since then with choreography by, among others, Todd Bolender (New York City Ballet, 1951), Jack Carter (Bavarian State Opera, 1955), and Alfred Rodrigues (Sadler's Wells, 1956); but none of these productions has survived.

Bartók's music is another matter altogether, long since attested by its sovereign autonomy as an orchestral *tour de force*. The concert version is by no means a précis of the whole. It comprises the first two-thirds of the complete score virtually intact; only two cuts are indicated, and they are tiny. Specifically, the Suite follows the scenario straight through to the climactic moment of the Mandarin's 'wild' pursuit of the girl. The music proceeds without interruption, although its unfoldment encompasses several discrete sections. Listeners following the story line need only keep in mind that each successive 'Seduction call' (there are three) is signaled by a floridly obtrusive clarinet solo.

Finally, it is incomprehensible that the composer really could have expected a typical 'pickup' pit ensemble to cope with the ferocious demands of this score. Bartók calls for an enormous and maximally virtuosic orchestra. At times the sheer sonority is overwhelming, not to speak of the unrelenting intensity and the massive kinetic energy that piles up with merciless ostinati in the apocalyptic peroration. There is no other music quite like this, by Béla Bartók or anyone else.

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Program notes for Saturday August 19

WOLFGANG AMADEUS MOZART 1756-1791
Symphony no. 31 in D K. 297 'Paris'
Program note by John N. Burk

Mozart, aged twenty-two, arrived with his mother in Paris on March 23 1778, and stayed there until September 26. The Mozart family had

built great hopes on the success of Wolfgang in the French capital. What he wanted (and was never to succeed in having) was a permanent remunerative post, preferably that of *Kapellmeister*, which provincial Salzburg had not offered him. Nor were the available musicians at Salzburg inspiring to compose for. 'For the last five or six years,' wrote Mozart to a Salzburg friend, with a Parisian performance perhaps ringing in his memory, 'the Salzburg orchestra has always been rich in what is useless and superfluous, but very poor in what is necessary, and absolutely destitute of what is indispensable.' At Mannheim, whence he had just come and which possessed the finest orchestra in Europe, Mozart had probably first awakened to the full possibilities of the symphonic medium. 'The discipline that rules this orchestra!' he had written to his father. 'They behave themselves quite differently, have good manners, are well dressed, and don't soak themselves in taverns.'

The young man realized clearly enough that the broad road to success in Paris was not the symphonic road but the opera. The Gluck-Piccini controversy still held everyone's attention, although Gluck had triumphed by that time. Mozart was not interested in taking sides: he was as careful to preserve beauty of melody as the dramatic verities, and instinctively he would have sacrificed neither. He was ready to adapt his style to the French language and the French taste, but he never obtained in Paris more than half a promise of a French libretto, nor any definite prospect of a performance.

Mozart had not composed a symphony for four years — for the good reason that there had been no call for one. But he had listened to Cannabich's splendid orchestra at Mannheim. The orchestra of the Concert spirituel had a reputation for great brilliance. Mozart had been studying the taste of the Parisian audience as well as the quality of the orchestra. He composed with both in mind. In every part there is a play of brilliant effect — numerous crescendos, adroit modulations, abrupt alternation of *piano* and *forte*. The individual instruments are favored, and it is to be noted that a clarinet is used in a symphony by Mozart for the first time. Above all, he aimed toward the utmost conciseness. Otto Jahn, who saw the original score, remarked that 'when he came to a passage which seemed to him tedious or superfluous, he struck it out and went on with the next.' The result was a symphony some eighteen minutes in length and entirely without indication of repeats.

OLIVIER MESSIAEN born 1908

Et exspecto resurrectionem mortuorum (And I look for the resurrection of the dead)

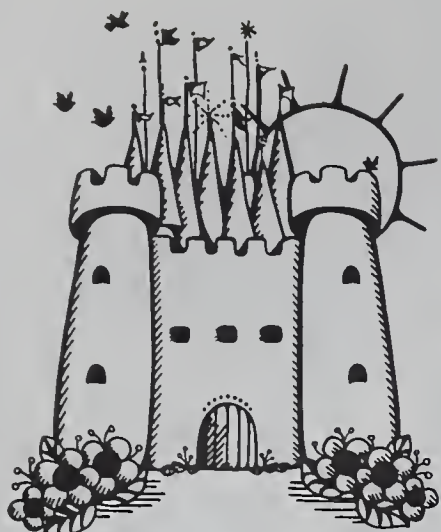
Program note by the composer

This work was commissioned by André Malraux. It was composed and orchestrated in 1964. Its instrumentation intends it for vast spaces: churches, cathedrals and even performances in the open air and on mountain heights . . .

It is perhaps useful to recall that, at the time he was writing his score, the composer gladly surrounded himself with strong and simple pictures — of the stepped pyramids of Mexico, the temples and statues of Ancient Egypt, Romanesque and Gothic churches; that he re-read the texts of St Thomas Aquinas on 'The resurrection' and 'The world of the resuscitated'; that he worked in the High Alps, facing those powerful landscapes that are his true homeland.

May 7 1965, at eleven o'clock in the morning: the date of the first, private, performance at the Sainte-Chapelle. This was the ideal setting for the work, as much for the marriage of the colors of the instrumental timbres and sonorous intricacies with resplendence of blues, reds, gold and purples, as for the alternating resonances due to the encircling of the stained-glass windows. A second performance took place under the direction of Serge Baudo in the Cathedral of Notre-Dame de Chartres before a large throng on Sunday, June 20 1965, at the end of High Mass. This was given in the presence of Monsignor Michon (the Bishop of Chartres) and of General Charles de Gaulle.





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The third performance was given in Paris, at a concert of the Domaine Musical, under the direction of Pierre Boulez. The orchestra comprises three ensembles: woodwind, brass, and metallic percussion instruments.

Woodwind: 2 piccolos, 3 flutes, 3 oboes, english horn, E flat clarinet, 3 clarinets, bass clarinet, 3 bassoons, contra-bassoon.

Brass: trumpet in D, 3 trumpets, 6 horns in F, 3 trombones, bass trombone, tuba, bass saxhorn in B flat.

Metallic Percussion: 3 sets of tuned cow bells, tubular bells, 6 gongs, 3 tam tams.

There are five pieces. Each bears a text from Holy Scripture. Here are the five texts, each followed by a short analysis of the piece:

1. 'Out of the depths have I cried unto thee, O Lord: Lord, hear my voice.' (Psalm 130, verses 1 and 2)

Theme of the depths in the lower brass—harmonization by the six horns in colored clusters—a cry from the abyss!

2. 'Christ being raised from the dead dieth no more; death hath no more dominion over him.' (Romans, chapter 6, verse 9)

A melody by default: the cessation of sounds gives it its outline. The cow bells and bells elaborate an Indian *decitâla* beneath a trumpet melody which causes colored woodwind clusters to spurt forth. A few silences, as important as the music. Conclusion by the solo clarinet and english horn.

3. 'The hour is coming when the dead shall hear the voice of the Son of God.' (St John, chapter 5, verse 25)

This voice that will awaken the dead is thrice symbolized here. First symbol: given to the woodwind ensembles, the disjointed song, with its contrasted dynamics, of the Uirapuru, a bird of the Amazon. Second symbol: the permutations of the bells. Third symbol: a long and powerful resonance of the tam tam.

4. 'They shall be raised in glory, with a new name, when the morning stars sing together, and all the sons of God shout for joy.' (Corinthians 1, chapter 15, verse 43; Revelations, chapter 2, verse 17; Job, chapter 38, verse 7)

The three mysterious blows, the three resonances, the pianissimo or fortissimo sounds of the tam tams, that continually interrupt the musical discourse, symbolize at the same time the solemn moment of the resurrection and the distant melody of the stars. The *Paschal* *in-troit* of the bells and cow bells, the *Alleluia* of the trumpets, with its halo of harmonics, symbolize the 'Gift of lucidity'. The song of the Short-toed Lark, a bird of Greece and Spain, given to the flutes, oboes, clarinets and bassoons, symbolizes joy. The angels and stars and all the themes (even those of the first piece, played by the trombones) join in acclaiming the Risen in their glory—by superimposing four musical strains, four variations of color, and four complexes of sonority.

5. 'And I heard the voice of a great multitude.' (Revelations, chapter 19, verse 6)

The orchestral tutti and the striking of the gongs are entrusted with this chorale-like effect which stays enormous, unanimous and simple.

Translated from the French by Felix Aprahamian

JOHANNES BRAHMS 1833-1897

Piano concerto no. 2 in B flat op. 83

Program note by John N. Burk

'It is always a delight to me,' wrote Dr Billroth 'when Brahms, after paying me a visit, during which we have talked of indifferent things, takes a roll of manuscript out his overcoat pocket and says casually: "Look at that and write me what you think of it."'

An incident of this sort happened in the late summer of 1881, at Pressbaum, near Vienna, where the composer had chosen summer

quarters, and where he gave his friends a glimpse of his latest score, completed that season. The manuscript which Brahms sent Billroth on July 11, with the words 'a few little pianoforte pieces', cautioning him, by the way, to keep them to himself and to return them as soon as possible, was nothing less than the Second Piano concerto in B flat. He had written to Elisabet von Herzogenberg four days earlier — 'I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too often and too vigorously.' 'How very nice of you, my dear, good Friend,' answers the grateful Elisabet, 'to take up your pen again immediately! I have to thank you double since you had such good news to send of a tiny, tiny piano *Konzerterl* with a tiny, tiny *Scherzerl*, and in B flat — the true and tried B flat!'

The 'tiny, tiny pianoforte concerto', which Miss Florence May modestly refers to as of 'quite unusual dimensions', still has no rival among concertos in largeness of design. The 'tiny wisp of a scherzo' was nothing less than the Allegro appassionato which, inserted between the first movement and the Andante, gave the work the four-movement aspect of a symphony, and caused Hanslick to call it a 'symphony with piano obbligato'. Later analysts have been careful to add that while Brahms has gone his own way in juxtaposing the piano and orchestral parts, he has faithfully maintained structural concerto tradition in the order of setting forth his themes.

To Brahms, the making of a piano concerto was a serious matter. Twenty-two years had passed since his First, in D minor, had been introduced. Another one would have been eminently serviceable to him on his many concert tours as pianist, particularly since the First, after its original fiasco, had never been received by the public with open arms, even in the more devoted 'Brahms' towns. But the Brahms who had firmly established his fame with the First and Second symphonies approached again the vexed problem of a piano concerto — entirely without haste.

It was in April 1878, during Brahms' first journey in Italy, that, according to the testimony of his companion, Dr Billroth, the concerto first began to take shape in his mind. Brahms, so Billroth tells us, completely succumbed to the Italian spring, visited Rome, Naples, Sicily, and was 'charmed with everything'. Returning in May to Pörschach, the lovely spot on the Carinthian Wörther See which also gave birth to two scores of special melodic abundance — the Symphony in D major and the Violin concerto, Brahms put his sketches upon paper. Three years later, the spring once more called Brahms to Italy. He returned to his beloved haunts and sought new ones in Venice, Florence, Pisa, Siena, Orvieto, Rome, and again Naples and Sicily. He returned to Vienna on May 7 (his forty-eighth birthday), and on May 22 sought refuge at the villa of Mme Heingartner in Pressbaum near by, presumably for the completion of two scores: a setting of Schiller's 'Nänie', and the concerto. It was on July 7 that he quietly told his intimately favored Elisabet that he had a concerto for her to see.

Although one critic in Vienna found Brahms' playing 'uneven and at times heavy', a decided success is reported from each city, with the single and usual exception of Leipzig. The *Gewandhäuser*, who were developing an actual admiration of Brahms the symphonist, evidently still considered that the last and all-sufficient word in pianoforte concertos had been said by Mendelssohn. Brahms had asked Elisabet von Herzogenberg to send him the press notices, and the poor lady's store of tact, so often needed, was again called into play. She wrote: 'Here are the desired bird-notes' (one of the critics was Vogel). 'If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm.' In brief, the critics were compelled by honesty to report a general coolness on the part of the public. It was the less tactful Bülow who took his Meiningen Orchestra to Leipzig in March of that year, and making a speech at an all-Brahms concert, told the Leipzigers that he had arranged the program 'by express command of his Duke, who had desired that the Leipzig public should know how the symphony (the First) should be performed; also to obtain satisfaction for the coldness manifested toward the composer on his appearance with the new concerto at the Gewandhaus on January 1.'





Bülow had affronted the Leipzig Orchestra before, and they had refused to play under him.

Brahms obtained 'satisfaction' from Leipzig when years later he conducted at the Gewandhaus, making his last public appearance in that city. It was January 31 1895. Much water had flowed under the musical bridges. The once reluctant Leipzig had become a militant Brahms center. The public was by this time so thoroughly converted to Brahms that they sat through the two concertos played in a single evening (by Eugen d'Albert), and rejoiced in the experience!

Program note for Sunday August 20

GUSTAV MAHLER 1860-1911

Symphony no. 8 in E flat 'Symphony of a thousand'

Program note by Jack Diether

In Munich, on September 12 1910, Mahler conducted a thousand performers in the première of his Symphony no. 8, which he had composed at his summer home in Maiernigg four years earlier. The première was a triumph but a triumph sadly at odds with Mahler's personal life, which had altered radically and painfully in those four years. In 1907, after his elder daughter had died of scarlet fever, Mahler was advised of his own mortally serious heart condition. He then gave up his post as Director of the Imperial Opera in Vienna, but quickly launched a new conducting career with the Metropolitan Opera in New York City, later becoming conductor of the Philharmonic Society there as well. During these last years of trans-Atlantic travel between Europe and the United States, Mahler composed his great 'farewell' trilogy — *Das Lied von der Erde* and the Symphonies nos. 9 and 10.

The première of the Symphony no. 8 was Mahler's last, for he had at that time little more than eight months to live. The occasion is scarcely less touching than the première, in 1824, of Beethoven's Ninth symphony, when that composer was deaf and mortally ailing.

In a letter written in August 1906 to the Dutch conductor Willem Mengelberg, Mahler announced the completion of his Symphony no. 8: 'It is the greatest work I have yet composed, and it is so different in content and in form that I cannot even write about it. Imagine that the universe burts into song. We hear no longer human voices, but those of planets and suns circling in their orbits.'

Later Mahler referred to this work as 'a gift to the nation. All my earlier symphonies are but preludes to this one. My other works are all tragic and subjective. This one is a great dispenser of joy.'

The orchestration was completed in the summer of 1907. Arrangements for the première were finally made by Emil Gutmann, the Munich impresario who was responsible for giving the work its sobriquet of 'The symphony of a thousand'. Bruno Walter selected and coached the singers, and Mahler himself conducted the rehearsals, which lasted for three full days.

Mahler had written to his wife in 1906: 'It would be strange if my most important work should also be the most easily understood.' Such actually proved to be the case. At the end of the première performance, the 1,000 members of the orchestra and chorus were joined by the 3,000 members of the audience in a standing ovation, shouting approval of the work for nearly thirty minutes.

Only an artist with the mystical leanings of Mahler would have coupled, as he did in his Symphony no. 3, the song of the pagan Zarathustra with a song about the Last Supper — or, as in his Symphony no. 8, a medieval Latin hymn and the closing scene of Goethe's drama 'Faust'. Certainly, only an artist of Mahler's power and brilliance could have succeeded so forcefully in these endeavors. Even Robert Schumann, in his *Szenen aus Goethes Faust*, was content to set the last scene to music in a conservative oratorio style. Mahler,

however, wove the scene into a continuous musical fabric lasting nearly an hour, prefaced it with the twenty-five-minute *Veni, Creator Spiritus* (using the ninth-century text of Hrabanus Maurus, Archbishop of Mainz) and produced a unique choral symphony.

He achieved this by first molding the Latin hymn into a taut but fully developed sonata structure, closely corresponding in scale to many an opening sonata-allegro in his purely instrumental symphonies. This is an invocation, a prayer, whose text was originally devised for the liturgy of the Pentecost, the feast of the descent of the Holy Spirit upon the Apostles. Mahler then cast Goethe's scene of the redemption of Faust's soul in the form of an interlocking adagio (with male voices of the Anchorites), scherzo (with its Penitent Women, Younger Angels, Blessed Boys, etc.) and Finale (culminating in the great *Chorus mysticus*). Each part of the scheme is set for an ever-shifting ensemble that, though predominantly light and transparent in texture, adds up to the most overwhelming array of forces ever assembled by Mahler. Further, virtually every bar of the work is thematically related to the germinal motifs, with a subtle variety that is a constant source of wonder.

In Part 1, the musical materials are handled in a manner described by Deryck Cooke as 'befitting the concise Latin phraseology and medieval formalism of the hymn', while in the second movement, the same materials are treated in a way that 'mirrors the more rhapsodic language of Goethe'. The more extensive adaptations of passages from one part to the other are especially notable for the fresh and unexpected illumination that they throw upon both texts. It is this musically derived illumination that is all-significant, for as Mahler expressed it in a letter to his wife (to whom the Symphony is dedicated):

'It is a peculiarity of the interpretation of works of art that the rational element in them (that which is soluble by reason) is almost never their true reality, but only a veil which hides their form. Insofar as a soul needs a body—which there is no disputing—an artist is bound to derive the means of creation from the rational world. But the chief thing is still the artistic conception, which no mere words can ever explain . . . [In *Faust*] everything points with growing mastery toward this final supreme moment—which, though beyond expression, touches the very heart of feeling.'

The greatness of this Symphony, however, lies neither in the mammoth forces mustered to create a massive sound nor in the conception that necessitated such forces. Mahler's Symphony no. 8 is the expression, not of the feelings of one man but of those of all humanity.

The note by Jack Diether, leading Mahler Scholar and editor of *Chord and Discord*, is reproduced by kind permission of Columbia Masterworks from its album M4X 31441, which contains Mahler's Symphony no. 7 (Leonard Bernstein conducting the New York Philharmonic) and Symphony no. 8 (Leonard Bernstein conducting the London Symphony Orchestra, soloists and choruses).

THE CONDUCTORS

SEIJI OZAWA, Artistic Director of the Berkshire Festival, and Music Director of the San Francisco Symphony, made his first appearance with the Boston Symphony here at Tanglewood during the summer of 1964. He has appeared with the Orchestra on many occasions since. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music in Tokyo, where he won first prizes in composition and conducting. He went to Europe in 1959 and won the first prize at the International Competition of conductors at Besançon; one of the judges was

Charles Munch, who invited him to Tanglewood to be a conducting student. The following year Seiji Ozawa received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. Appointed one of the New York Philharmonic's assistant conductors in 1961, he directed the orchestra in several concerts. The same summer he conducted twenty-five concerts in Japan with the NHK and Japanese Philharmonic Orchestras.

Since that time he has appeared extensively in Europe and America with many of the greatest orchestras, among them the London Symphony, the Concertge-



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bouw, the Vienna Symphony, the Vienna State Opera, the Philadelphia, Chicago Symphony, San Francisco Symphony and Pittsburgh Symphony Orchestras.

At the end of the 1968-1969 season Seiji Ozawa resigned his post as Music Director of the Toronto Symphony, and devoted the following season to guest conducting. During the summer of 1969 he conducted opera for the first time, *Così fan tutte* at Salzburg, and was principal guest conductor of the Ravinia Festival. He opened the 1969-1970 season of the New York Philharmonic, and later was guest conductor with L'Orchestre de Paris, the Philadelphia and Cleveland Orchestras, and the Berlin Philharmonic.

Seiji Ozawa becomes Music Adviser of the Boston Symphony this coming fall, and Music Director of the Orchestra at the beginning of the 1973-1974 season. He has made many recordings for the RCA and Angel labels, which include performances by the Boston Symphony Orchestra of Stravinsky's *Firebird* and *Petrushka* suites, and of Orff's *Carmina Burana*.

MICHAEL TILSON THOMAS, Music Director of the Buffalo Philharmonic Orchestra and Associate Conductor of the Boston Symphony Orchestra, was born in Hollywood in 1944. Between the ages of fourteen and seventeen he studied piano with John Crown and Muriel Kerr, harpsichord with Alice Ehlers. He enrolled in the University of Southern California with advanced standing in 1962, and studied with Ingolf Dahl and John Crown. He was awarded the Alumni Prize as the outstanding student at the time of his graduation. For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premières, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and Ojai Festival the following year, Michael Tilson Thomas was as-

sistant conductor to Pierre Boulez. He was Conductor of the Ojai Festival in the summers of 1968 and 1969.

A conducting fellow of the Berkshire Music Center here at Tanglewood during 1968, he conducted the première of Silverman's *Elephant steps*, and won the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood in the summer of 1969 as a Fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra, and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck*. Appointed Assistant Conductor of the Boston Symphony Orchestra at the beginning of the 1969-1970 season, he replaced William Steinberg at concerts in New York during the fall when Mr Steinberg became ill. He was appointed Associate Conductor of the Orchestra in the spring of 1970. Since that time he has conducted many of the major orchestras in this country, in Europe and in Japan. On the Boston Symphony's tour in Europe last year he directed concerts in Germany, Italy and Spain.

Michael Tilson Thomas has made several recordings for Deutsche Grammophon with the Boston Symphony Orchestra, among them performances of Debussy's *Images*, Tchaikovsky's Symphony no. 1, Ives's *Three places in New England*, Ruggles's *Sun-treader*, Piston's Symphony no. 2 and Schuman's Violin concerto, with Paul Zukofsky. He also plays the piano in an album of chamber music by Debussy, the first record made for Deutsche Grammophon by the Boston Symphony Chamber Players. He becomes one of the Boston Symphony Orchestra's Principal Guest Conductors this fall.

THE SOLOISTS

ALEXIS WEISSENBERG, who has appeared with the Orchestra in recent seasons on several occasions in Boston, New York, Chicago and here at Tanglewood, was born in Sofia, Bulgaria. He studied in his native country, and in Israel, where he made his professional

debut at the age of fourteen. After a tour to South Africa he came to the United States to attend the Juilliard School. He toured to Israel, Egypt, Turkey and South America, then returned to win the Leventritt Competition. He then made his debut with the New York Philharmonic and began the first of his concert tours throughout the country. He was also invited to appear with the Philadelphia Orchestra.

Alexis Weissenberg has appeared since in all parts of the world, including tours to North and South America, Europe, the Near and Far East, and the Soviet Union. Among the major orchestras with which he has performed are the Berlin Philharmonic, the Vienna Philharmonic, the Chicago Symphony, the Cleveland, the Royal Philharmonic, the Royal Danish, the Israel Philharmonic, the Czech Philharmonic, the Japan Philharmonic, the Minnesota, the Pittsburgh Symphony, L'Orchestre de Paris, and the French National. His recordings are on the Angel and RCA labels.

RALPH GOMBERG, principal oboe of the Boston Symphony Orchestra, is the youngest of seven children, five of whom graduated from the Curtis Institute of Music. At the age of fourteen, he was the youngest student ever accepted by the distinguished oboe teacher Marcel Tabuteau. Three years later he was appointed by Leopold Stokowski as principal oboe of the All American Youth Orchestra. Subsequently he became principal of the Baltimore, New York City Center and Mutual Broadcasting Orchestras. He joined the Boston Symphony Orchestra in 1949. A member of the Boston Symphony Chamber Players, with whom he has toured to Europe and throughout the United States, and made many recordings, Ralph Gomberg is on the faculties of Boston University, the New England Conservatory of Music and the Berkshire Music Center at Tanglewood. He has appeared many times as soloist with the Boston Symphony Orchestra.

HAROLD WRIGHT, principal clarinet of the Boston Symphony Orchestra, was born and brought up in Wayne, Pennsylvania. He started to play the clarinet at the age of twelve, and later studied at the Curtis Institute in Philadelphia, where his teacher was Ralph McLane. He played with the Houston and Dallas Symphonies before his appointment to the principal clarinet chair of the Washington National Sym-

SEIJI
OZAWA



MICHAEL TILSON
THOMAS



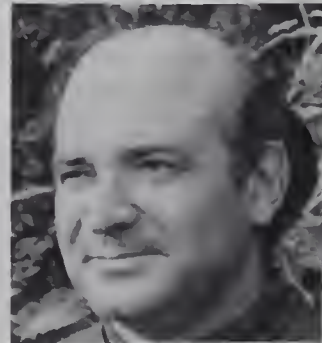
ALEXIS
WEISSENBERG



RALPH
GOMBERG



HAROLD
WRIGHT



John A. Wolters

phony. For five years he took part in the Casals Festivals, and played at the Marlboro Festival for eighteen. In past years he has made many recordings, including albums of the Brahms sonatas, Copland's Sextet, Mozart's Clarinet quintet, and, with Rudolf Serkin and Benita Valente, Schubert's *Shepherd on the rock*. His chamber music activities have included appearances with the world's leading quartets, the Galimir, Guarneri, Juilliard and Budapest among them. He has toured on several occasions to Europe and South America both with the National Symphony and the Marlboro Festival players. Harold Wright is a member of the Boston Symphony Chamber Players, with whom he has recorded for Deutsche Grammophon. During his career he has taught privately and at the Catholic University of America in Washington.

CHARLES KAVALOSKI, newly appointed principal horn of the Boston Symphony Orchestra, took up his position at the start of the 1972 Berkshire Festival. Until last fall his career was in the world of science: as a Professor of physics with a Ph.D. degree in experimental nuclear physics from the University of Minnesota, he was engaged in teaching and research at the University of Washington in Seattle, at the University of Minnesota, and at the Massachusetts Institute of Technology. Meanwhile he studied with Christopher Lenba, former principal horn of the Minnesota Orchestra and Chicago Symphony, and with Robert Elworthy, the present principal in Minnesota. Before turning to music as a full-time career, Charles Kavaloski played in the Minnesota Orchestra and the Seattle Symphony. In the fall of 1971 he was appointed principal horn of the Denver Symphony. During the past year he was winner of the co-principal horn auditions for the San Francisco Symphony, but preferred to decline the position in order to stay in the running for the post he won subsequently with the Boston Symphony. He makes his debut as a member of the Boston Symphony Chamber Players this weekend. Charles Kavaloski is on the faculty of the Berkshire Music Center here at Tanglewood.

SHERMAN WALT, principal bassoon of the Boston Symphony Orchestra, was born in Virginia, Minnesota. He won a scholarship to the Curtis Institute in Philadelphia, where he studied chamber music with Marcel Tabuteau and

bassoon with Ferdinand del Negro. He served in the armed forces during the second world war, and was awarded the Bronze Star for distinguished combat service. In 1947 Sherman Walt joined the Chicago Symphony as principal bassoon. He moved to Boston six years later to assume his present position. He is a member of the Boston Symphony Chamber Players, with whom he has toured and made many recordings for RCA and Deutsche Grammophon. He is on the faculties of the Berkshire Music Center at Tanglewood and of the New England Conservatory. He has appeared as soloist with the Boston Symphony on many occasions during the past fifteen years in Boston, at the Berkshire Festival, and during the Orchestra's tour to Europe in 1971.

MISHA DICHTER, who has played on several occasions in past seasons with the Boston Symphony, was born in Shanghai in 1945. His family settled in Los Angeles two years later. He began musical studies as a boy, and his principal teacher was Aube Tzerko, with whom he remained until he enrolled at the Juilliard School to study with Rosina Lhevinne. Immediately after winning a silver medal at the 1966 Tchaikovsky Piano competition in Moscow he appeared with the Boston Symphony here at Tanglewood in a nationally televised concert under the direction of Erich Leinsdorf. Since that time he has appeared with major orchestras in many parts of the world, among them the Philadelphia Orchestra, the Pittsburgh Symphony, the Detroit Symphony, the San Francisco Symphony, the Los Angeles Philharmonic, the Israel Philharmonic and the London Symphony. Two years ago Misha Dichter made his debut at the Edinburgh Festival. Among the albums he had made for RCA is a recording of Tchaikovsky's Piano concerto no. 1 with the Boston Symphony, conducted by Erich Leinsdorf.

DEBORAH O'BRIEN, who makes her debut with the Boston Symphony this weekend, is not only a professional musician, but was also chosen Miss Massachusetts in 1971, and was second runner-up to Miss America in the annual scholarship pageant in Atlantic City. After graduation with honors from Oberlin College, she was a finalist in the Cleveland Metropolitan Opera auditions and sang with the St Louis Opera in the summer of 1970. More recently she has sung for the Boston Ballet's performances of *Carmina Burana*, has

been soloist with the Newton, Brockton and Quincy Symphonies, as well as with the Boston Pops at Symphony Hall, and the Bach-Mozart Orchestra at Boston's Charles River Esplanade.

LINDA PHILLIPS appears with the Boston Symphony for the first time this weekend. A native of West Virginia, she studied at West Virginia University and at the New England Conservatory, where her teacher was Gladys Miller Zackareff. She moved to Berlin after winning the Frank Huntington Beebe award, and studied Wagnerian roles with Eberhard Adler of the Deutsche Oper. She continued studies in New York on scholarships from the Metropolitan Opera. Linda Phillips attended the Berkshire Music Center here at Tanglewood, and was awarded the Leonard Bernstein Fellowship and the Musical America—High Fidelity Prize. She has appeared with the Philadelphia Orchestra, the American National Opera Company, the Boston Opera Company, and at the Lake George Opera Festival, as well as making frequent recital and oratorio performances.

JANE BRYDEN appears as soloist with the Boston Symphony for the first time this weekend. After winning her bachelor's and master's degrees from the New England Conservatory, she has continued studies with Jan De Gaetani in New York. She has been guest soloist with the Cantata Singers, the Boston Camerata, the Cambridge Consort, the Cambridge Society for Early Music, and with many other ensembles in New England. Her tours have taken her to Spain and the Soviet Union under the auspices of the State Department, and she has given recitals in Prague, Czechoslovakia. In 1970 Jane Bryden received the Erwin Bodky award for early music.

SUSAN CLICKNER has studied at Indiana University and at the Curtis Institute in Philadelphia: her teachers have been Martial Singher, Herbert Graf and Phyllis Curtin. She has appeared in opera, with orchestras, and in recital in many parts of the United States. Among the opera companies and symphonies with which she has sung are the Philadelphia Lyric Opera, the Philadelphia Orchestra, the Buffalo Philharmonic, the Indiana Symphony, the Trenton Symphony and the Erie Philharmonic. She has also taken part in the television premiere of Ned Rorem's *A childhood miracle*. Susan Clickner's

SHERMAN
WALT



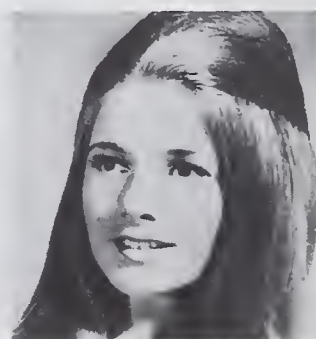
CHARLES
KAVALOSKI



MISHA
DICHTER



DEBORAH
O'BRIEN



LINDA
PHILLIPS



repertoire ranges from the baroque to the contemporary.

EUNICE ALBERTS, who made her professional debut with the Boston Symphony after graduating from the New England Conservatory of Music, was born in Boston. Her mother was the noted singer Adele Alberts, who taught her daughter to sing almost as soon as she could talk. During her career Eunice Alberts has performed with all the major orchestras in the country, among them the New York Philharmonic, the Washington National Symphony, the Philadelphia Orchestra and the Buffalo, Cincinnati and Dallas Symphonies. For several years she has been principal contralto of the Opera Company of Boston, and she has taken leading roles in productions of Verdi's *Falstaff*, Humperdinck's *Hänsel und Gretel*, Musorgsky's *Boris Godunov*, Gounod's *Faust* and Stavinsky's *The rake's progress*. Eunice Alberts has made recordings on the RCA, Music Guild and CRI labels.

JOHN ALEXANDER, who appeared most recently with the Boston Symphony at the 1971 Berkshire Festival in a performance of *The damnation of Faust* by Berlioz, was born in Meridian, Mississippi. He turned to vocal studies after spending three years as a medical student at Duke University and service in the Army Air Force. Then he enrolled at the Cincinnati Conservatory, which recently awarded him an honorary doctorate, and after graduation made his debut with the New York City Opera Company in 1957. He appeared with the Metropolitan Opera for the first time in 1961, and since that time has become one of the Company's leading tenors. Meanwhile he has appeared with many of the world's leading musical organizations, among them the Royal Opera, Covent Garden, the Vienna State, the San Francisco, the Philadelphia Lyric, the Cincinnati Zoo, the San Antonio, the New York City, the New Orleans, Vancouver and Houston Operas, and in concert with the Toronto Symphony, the London Symphony, the New York Philharmonic and the Seattle, Montreal, Quebec, Cleveland and the Philadelphia Orchestras. John Alexander took part in the performance to open the new Cincinnati Music Hall last June 24, and has sung at many of the major festivals during the summer. His recordings are on the London, RCA and Columbia labels.

WILLIAM DOOLEY, a leading singer of the Metropolitan Opera and of the Deutsche Oper in Berlin, made his debut in 1957 with the Heidelberg Municipal Opera, then was engaged two years later by the Bielefeld Opera. He made his operatic debut in this country with the Houston Grand Opera early in 1964, and appeared with the Metropolitan Opera for the first time a month later, singing the title role in *Eugen Onegin*. During the years since he has traveled regularly between Europe and America, singing not only in Berlin and New York, but also at the Salzburg and Munich Festivals. Two operas were written especially for him, Mihalovici's *Krapp's last tape* and Henze's *The Bassarids*. Among his numerous roles have been Wozzeck, Jokanaan in *Salome*, the Count in *Figaro*, Madryka in *Arabella*, Orest in *Elektra*, Pizarro in *Fidelio*, Iago in *Otello*, Don Giovanni, Macbeth, Wotan in *Rheingold*, and Montezuma. William Dooley appeared in 1965 with the Boston Symphony as Telramund in the performance and RCA recording of *Lohengrin*, conducted by Erich Leinsdorf.

ARA BERBERIAN, who has sung with the Boston Symphony on many occasions in past years, in Boston, in New York and here at Tanglewood, most recently in performances of *Roméo et Juliette* by Berlioz, has completed his sixth consecutive season with the San Francisco Opera Company. He has sung leading roles in nearly one hundred operas with the San Francisco Opera, the New York City Opera, the New Orleans Opera, the San Antonio Opera and other companies across the country. Last season he presented a series of concerts in the USSR, including Soviet Armenia, and later in 1971 traveled to Israel to take part in performances of Mozart's *Seraglio* with the Israel Philharmonic. He has also been active in performances with other leading orchestras, among them the Pittsburgh, Detroit, Milwaukee, Chicago, Atlanta, Minnesota and Dallas Symphonies, and the Philadelphia and Cleveland Orchestras. His festival appearances include Aspen, Caramoor, Puerto Rico, Ann Arbor, Cincinnati, Marlboro, Chautauqua and Meadowbrook. Ara Berberian has been a regular performer on the national television networks, and has recorded on the RCA, Columbia and Poseidon Society labels.

THE CHORUSES

The TANGLEWOOD FESTIVAL CHORUS, sponsored jointly by the Boston Symphony Orchestra and Boston University, was formed in 1970 under the direction of John Oliver, director of choral activities for Tanglewood. Members come from the Greater Boston area. They made their debut in Spring 1970 in Symphony Hall when they took part in a performance of Beethoven's Ninth symphony, conducted by Leonard Bernstein. During the past two summers the Chorus has sung in performances of Bernstein's *Chichester psalms*, Mozart's *Requiem* and *Così fan tutte*, Mahler's Symphony no. 2, Beethoven's Ninth symphony and *Missa solemnis*, Berlioz's *Requiem* and *La damnation de Faust*, Bach's *Magnificat*, Monteverdi's *Vespers* and Schubert's Mass in G. The Chorus has appeared earlier this summer with both the Boston Symphony and Boston Pops Orchestras, singing music by Bach, Haydn, Beethoven, Verdi, Berlioz and Lerner and Loewe. The TANGLEWOOD CHOIR is made up of students of the Berkshire Music Center and local residents.

JOHN OLIVER, a member of the faculty of MIT, is also director of the MIT Glee Club and Choral Society and of the Framingham Choral Society. During the past year he was a member of the faculty and director of the chorus at Boston University.

The SAINT PAUL CHOIR SCHOOL of Cambridge was founded nine years ago under the patronage of the late Cardinal Cushing. The pupils, ranging in age from ten to fourteen, receive a full academic training in addition to an extensive musical education. They also take part regularly in the services of Saint Paul's Church, located near Harvard Square. The Choir has toured extensively in recent years; they have performed not only throughout New England, but also in New York, Florida and Wisconsin, and abroad in Italy, France, England and Ireland. They have taken part in Youth Concerts at Symphony Hall, and have sung in concerts with the Harvard-Radcliffe Choral Society and with the MIT Choral Society. During the past two weeks the boys have attended a workshop at Laval University in Quebec. THEODORE MARIER, a resident of Belmont, has been Music Director of the Saint Paul Choir School since its founding.

JANE
BRYDEN



SUSAN
CLICKNER



EUNICE
ALBERTS



JOHN
ALEXANDER



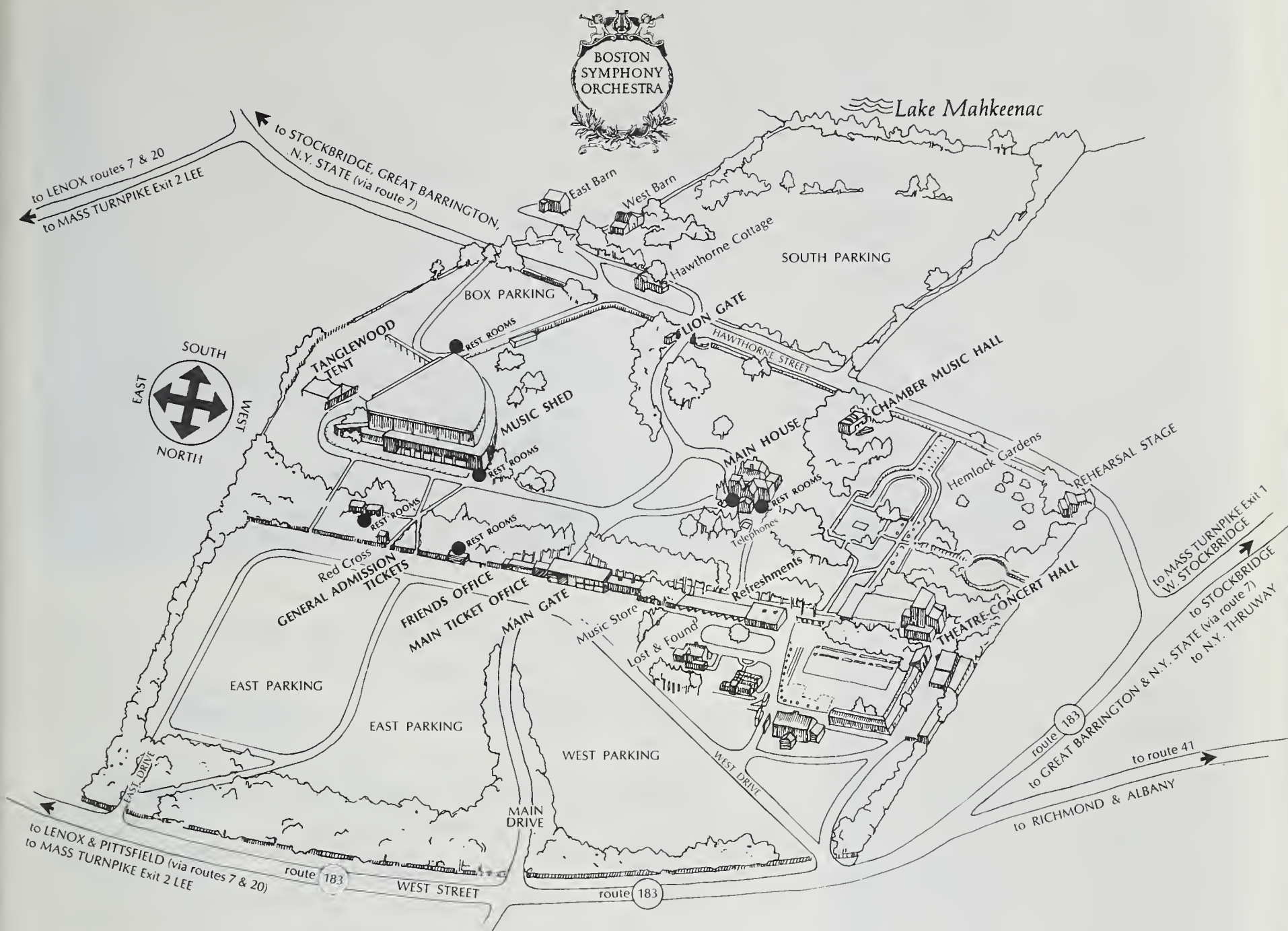
WILLIAM
DOOLEY



ARA
BERBERIAN



TANGLEWOOD LENOX MASSACHUSETTS



LEAVING TANGLEWOOD

At the end of each Boston Symphony Orchestra concert, route 183 (West Street) is one way (two lanes) eastbound from the Tanglewood East Drive to Lenox. Visitors leaving the parking lots by the Main Drive and West Drive may turn right or left. By turning left from the Main or West Drive the motorist can reach route 41, the Massachusetts Turnpike (Exit 1), the New York Thruway, or points south. Traffic leaving the South and Box parking areas may go in either direction on Hawthorne Street. The Lenox, Stockbridge and State Police, and the Tanglewood parking attendants will give every help to visitors who follow these directions.

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DAYS IN THE ARTS

is a program of the Boston Symphony Orchestra designed to introduce Boston Public School children to the arts by using the cultural resources of Tanglewood and Berkshire County. Thirty fifth- and sixth-graders come each week to spend four days meeting with professionals and students and attending various performances on the Tanglewood grounds. The children also enjoy the natural resources of the Berkshires through swimming, hiking, and visiting the Pleasant Valley Sanctuary, but the emphasis is on the arts.

The program is made possible by a grant from the Frederick J. Kennedy Memorial Foundation and by the cooperation of the artists and artists-in-training who volunteer their time and talent. Members of the Boston Symphony Orchestra and students of the Berkshire Music Center demonstrate their instruments, student dancers from Jacob's Pillow give a special introductory workshop, young actors give an extensive tour of the Williamstown Theatre, and five full-time counselors integrate their talents in art, music and photography.

Days in the Arts is an attempt to give the children who take part a pleasant initiation into the world of music, dance and drama. It is through the arts that a child can build a bridge from his imagination to reality. If he learns to cross that bridge with ease, perhaps the beauty he creates in the imaginary world will remain in the real world he helps to create when he is an adult.

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Gustav Mahler

SYMPHONY NO. 8 IN E FLAT

'Symphony of a thousand'

The texts of Parts 1 and 2 of the Symphony no. 8 are reproduced by kind permission of Columbia Masterworks from its album M4X 31441, which contains Mahler's Symphony no. 7 (Leonard Bernstein conducting the New York Philharmonic) and Symphony no. 8 (Leonard Bernstein conducting the London Symphony Orchestra, soloists and choruses).

PART ONE

HYMNUS

*Veni, Creator Spiritus,
Mentes tuorum visita;
Imple superna gratia,
Quae tu creasti pectora.*

*Qui Paraclitus diceris,
Donum Dei altissimi,
Fons vivus, ignis, caritas,
Et spiritalis unctio.*

*Infirma nostri corporis,
Virtute firmans perpeti;
Accende lumen sensibus,
Infunde amorem cordibus.*

*Hostem repellas longius,
Pacemque dones protinus;
Ductore sic te praevio
Vitemus omne pessimum.*

*Tu septiformis munere,
Digitus paternae dexteræ,
Tu rite promissum Patris,
Sermone ditans guttura.*

*Per te sciamus da Patrem,
Noscamus (atque)* Filium,
(Te utriusque)* Spiritum
Credamus omni tempore.*

*Da gaudiorum praemia,
Da gratiarum munera;
Dissolve litis vincula,
Adstringe pacis foedera.*

*Gloria Patri Domino,
Deo sit gloria et Filio
Natoque, qui a mortuis
Surrexit, ac Paraclito
In saeculorum saecula.*

Come Thou, Creator Infinite,
Let but Thy spirit visit us.
Filling with all Thy grace affords;
Sinew and heart Thou hast wrought in us.

Thou, our appointed comforter,
Gift of Godhood ineffable,
Life's fountain, flame, true bond of love,
And soul's anointing from on high.

Our bodies' frail infirmity
With everlasting strength endow;
Inflame our senses with Thy light,
And with Thy love expand our hearts.

Drive far away the enemy,
And bring us everlasting peace;
Our faltering steps with sureness guide,
That thus all evil we may shun.

Thy gift to man is sevenfold,
Finger of God's eternal grace.
Thou promise of the Father true,
Who dost endow our throats with speech.

Make Thou to us the Father known,
And teach us too the Son to own;
Thus may Thy spirit over us
With strength endow our hearts at last.

Permit us heavenly joy to know,
Abundant grace on us bestow;
Dissolve the chains that vanquish us,
And join us in the bond of peace.

Praise we God the Father then,
Praise to the Father and to the Son
Incarnate, He who for us died
To rise to eternal glory
Through ages past and yet to come.

*WORDS OMITTED BY MAHLER

—TRANSLATION BY JACK DIETHER

PART TWO
Closing Scene from Goethe's "Faust"

MOUNTAIN GORGES, FOREST, ROCK, DESERT
The Holy Anchorites, divided in ascending planes, are posted among the ravines.

HOLY ANCHORITES (CHORUS AND ECHO)

*Waldung, sie schwankt heran,
Felsen, sie lasten dran,
Wurzeln, sie klammern an,
Stamm dicht an Stamm hinan,
Woge nach Woge spritzt,
Höhle, die tiefste, schützt;
Löwen, sie schleichen stumm,
Freundlich um uns herum,
Ehren geweihten Ort,
Heiligen Liebeshort.*

Forests are waving grand,
Rocks, they are huge at hand,
Clutching, the roots expand,
Thickly the tree trunks stand;
Foaming comes wave on wave;
Shelter hath deepest cave;
Lions are prowling dumb,
Friendly where'er we come,
Honoring the sacred place,
Refuge of Love and Grace.

PATER ECSTATICUS
(hovering up and down)

*Ewiger Wonnebrand,
Glühendes Liebesband,
Siedender Schmerz der Brust,
Schäumende Gotteslust.
Pfeile, durchdringet mich,
Lanzen, bezwinget mich,
Keulen, zerschmettert mich,
Blitze, durchwettert mich,
Dass ja das Nichtige
Alles verflüchtige,
Glänze der Dauerstern,
Ewiger Liebe Kern!*

Endless ecstatic fire,
Glow of the pure desire,
Pain of the pining breast,
Rapture of God possessed.
Arrows, transpierce ye me,
Lances, coerce ye me,
Bludgeons, so batter me,
Lightnings, so shatter me,
That all of mortality's
Vain unrealities
Die, and the Star above
Beam but Eternal Love!

PATER PROFUNDUS
(lower regions)

*Wie Felsenabgrund mir zu Füßen
Auf tiefem Abgrund lastend ruht,
Wie tausend Bäche strahlend fließen
Zum grausen Sturz des Schaums der Flut,
Wie strack, mit eig'nem kräft'gen Triebe,
Der Stamm sich in die Lüfte trägt;
So ist es die allmächt'ge Liebe,
Die alles bildet, alles hegt.
Ist um mich her ein wildes Brausen,
Als wogte Wald und Felsengrund!
Und doch stürzt, liebevoll im Sausen,
Die Wasserfülle sich zum Schlund,
Berufen gleich das Tal zu wassern;
Der Blitz, der flammend niederschlug,
Die Atmosphäre zu verbessern,
Die Gift und Dunst im Busen trug:
Sind Liebesboten, sie
verkünden,
Was ewig schaffend uns umwallt.
Mein Inn'res mög' es auch entzünden,
Wo sich der Geist, verworren, kalt.
Verquält in stumpfer Sinne Schranken,
Scharf angeschloss'nem Kettenschmerz.
O Gott! beschwichtige die
Gedanken,
Erleuchte mein bedürftig Herz!*

As at my feet abysses cloven
Rest on abysses deep below;
As thousand severed streams are woven
To foamy floods that plunging go;
As, up by self-impulsion driven,
The tree its weight sustains in air;
To Love, almighty Love, 'tis given
All things to form, and all to bear.
Around me sounds a savage roaring,
As rocks and forests heaved and swayed!
Yet plunges, bounteous in its pouring,
The wealth of waters down the glade.
Appointed, then, the vales to brighten;
The bolt, that flaming struck and burst,
The atmosphere to cleanse and lighten,
Which pestilence in its bosom nursed:
Love's heralds both, the powers
proclaiming,
Which, aye creative, us enfold.
May then, within my bosom flaming,
Inspire the mind, confused and cold,
Which frets itself, through blunted senses,
As by the sharpest fetter-smart.
O God, soothe Thou my thoughts
bewildered,
Enlighten Thou my needy heart!

The two following choruses are sung simultaneously.

ANGELS

(soaring in the higher atmosphere, bearing the spirit of Faust)

*Gerettet ist das edle Glied
Der Geisterwelt vom Bösen:
Wer immer strebend sich bemüht,
Den können wir erlösen;
Und hat an ihm die Liebe gar
Von oben teilgenommen,
Begegnet ihm die sel'ge Schar
Mit herzlichem Willkommen.*

The noble spirit now is free,
And saved from evil scheming:
Whoe'er aspires unweariedly,
Is not beyond redeeming;
And if he feels the grace of Love
That from on high is given,
The Blessed Hosts that wait above
Shall welcome him to Heaven.

MARIA AEGYPTIACA

(Acta Sanctorum)

Bei dem hochgeweihten Orte,
Wo den Herrn man niederliess;
Bei dem Arm, der von der Pforte,
Warnend mich zurücke stiess;
Bei der vierzigjähr'gen Busse,
Der ich treu in Wüsten blieb;
Bei dem sel'gen Scheidegrusse,
Den im Sand ich niederschrieb—

By the place, where the Immortal
Body of the Lord hath lain;
By the arm, which, from the portal,
Warning, thrust me back again;
By the forty years' repentance
In the lonely desert land;
By the blissful farewell sentence
Which I wrote upon the sand—

THE THREE

Die du grossen Sünderinnen
Deine Nähe nicht verweigerst,
Und ein büssendes Gewinnen
In die Ewigkeiten steigerst,
Gönn' auch dieser guten Seele,
Die sich einmal nur vergessen,
Die nicht ahnte, dass sie fehle
Dein Verzeihen angemessen!

Thou Thy presence not deniest
Unto sinful women ever,
Liftest them to win the highest
Gain of penitent endeavor,
So, from this good soul withdraw not,
Who but once forgot, transgressing,
Who her loving error saw not,
Pardon adequate, and blessing!

A PENITENT (GRETCHEN)

Neige, neige,
Du Ohnegleiche,
Du Strahlenreiche,
Dein Anlitz gnädig meinern
Glück!
Der früh Geliebte,
Nicht mehr Getrübte,
Er kommt zurück.

Incline, O Maiden,
With Mercy laden,
In light unfading,
Thy gracious countenance
upon my bliss!
My loved, my lover,
His trials over
In yonder world, returns to me in this.

BLESSED BOYS

(approaching in hovering circles)

Er überwächst uns schon
An mächt'gen Gliedern,
Wird treuer Pflege Lohn
Reichlich erwidern.
Wir wurden früh entfernt
Von Lebechören,
Doch dieser hat gelernt:
Er wird uns lehren.

With mighty limbs he towers
Already above us;
He, for this love of ours,
Will richlier love us.
Early were we removed,
Ere Life could reach us:
Yet he hath learned and proved,
And he will teach us.

A PENITENT (GRETCHEN)

Vom edlen Geisterchor umgeben,
Wird sich der Neue kaum gewahr,
Er ahnet kaum das frische Leben,
So gleicht er schon der heil'gen Schar.
Sieh, wie er jedem Erden-
bande
Der alten Hülle sich
entrafft.
Und aus ätherischem Gewande
Hervortritt erste Jugendkraft!
Vergönne mir, ihn zu belehren,
Noch blendet ihn der neue Tag.

The spirit-choir around him seeing,
New to himself, he scarce divines
His heritage of newborn Being,
When like the Holy Host he shines.
Behold, how he each band hath
cloven;
The earthly life had round him
thrown.
And through his grab of ether woven,
The early force of youth is shown!
Vouchsafe to me that I instruct him;
Still dazzles him the Day's new glare.

MATER GLORIOSA (AND CHORUS)

Komm! Hebe dich zu höhern
Sphären!
Wenn er dich ahnet, folgt er nach.

Rise, thou, to higher spheres!
Conduct him,
Who, feeling thee, shall follow there!

DOCTOR MARIANUS (AND CHORUS)

(looking at her face in adoration)

Blicket auf zum Retterblick,
Alle reuig Zarten,
Euch zu sel'gem Glück
Dankend umzuarten!
Werde jeder bess're Sinn
Dir zum Dienst erbötig;
Jungirau, Mutter, Königin,
Göttin, bleibe gnädig!

Penitents, look up, elate,
Where she beams salvation;
Gratefully to blessed fate
Grow, in re-creation!
Be our souls, as they have been,
Dedicate to Thee;
Virgin Holy, Mother, Queen,
Goddess, gracious be!

PART TWO

Closing Scene from Goethe's "Faust"

MOUNTAIN GORGES, FOREST, ROCK, DESERT

The Holy Anchorites, divided in ascending planes, are posted among the ravines.

HOLY ANCHORITES (CHORUS AND ECHO)

*Waldung, sie schwankt heran,
Felsen, sie lasten dran,
Wurzeln, sie klammern an,
Stamm dicht an Stamm hinan,
Woge nach Woge spritzt,
Höhle, die tiefste, schützt;
Löwen, sie schleichen stumm,
Freundlich um uns herum,
Ehren geweihten Ort,
Heiligen Liebeshort.*

Forests are waving grand,
Rocks, they are huge at hand,
Clutching, the roots expand,
Thickly the tree trunks stand;
Foaming comes wave on wave;
Shelter hath deepest cave;
Lions are prowling dumb,
Friendly where'er we come,
Honoring the sacred place,
Refuge of Love and Grace.

PATER ECSTATICUS

(hovering up and down)

*Ewiger Wonnebrand,
Glühendes Liebesband,
Siedender Schmerz der Brust,
Schäumende Gotteslust.
Pfeile, durchdringet mich,
Lanzen, bezwinget mich,
Keulen, zerschmettert mich,
Blitze, durchwettert mich,
Dass ja das Nichtige
Alles verflüchtige,
Glänze der Dauerstern,
Ewiger Liebe Kern!*

Endless ecstatic fire,
Glow of the pure desire,
Pain of the pining breast,
Rapture of God possessed.
Arrows, transpierce ye me,
Lances, coerce ye me,
Bludgeons, so batter me,
Lightnings, so shatter me,
That all of mortality's
Vain unrealities
Die, and the Star above
Beam but Eternal Love!

PATER PROFUNDUS

(lower regions)

*Wie Felsenabgrund mir zu Füßen
Auf tiefem Abgrund lastend ruht,
Wie tausend Bäche strahlend fließen
Zum grausen Sturz des Schaums der Flut,
Wie strack, mit eig'nem kräft'gen Triebe,
Der Stamm sich in die Lüfte trägt;
So ist es die allmächt'ge Liebe,
Die alles bildet, alles hegt.
Ist um mich her ein wildes Brausen,
Als wogte Wald und Felsen Grund!
Und doch stürzt, liebevoll im Sausen,
Die Wasserfülle sich zum Schlund,
Berufen gleich das Tal zu wassern;
Der Blitz, der flammend niederschlug,
Die Atmosphäre zu verbessern,
Die Gift und Dunst im Busen trug:
Sind Liebesboten, sie
verkünden,
Was ewig schaffend uns umwallt.
Mein Inn'res mög' es auch entzünden,
Wo sich der Geist, verworren, kalt.
Verquält in stumpfer Sinne Schranken,
Scharf angeschloss'nem Kettenschmerz.
O Gott! beschwichtige die
Gedanken,
Erleuchte mein bedürftig Herz!*

As at my feet abysses cloven
Rest on abysses deep below;
As thousand severed streams are woven
To foamy floods that plunging go;
As, up by self-impulsion driven,
The tree its weight sustains in air;
To Love, almighty Love, 'tis given
All things to form, and all to bear.
Around me sounds a savage roaring,
As rocks and forests heaved and swayed!
Yet plunges, bounteous in its pouring,
The wealth of waters down the glade.
Appointed, then, the vales to brighten;
The bolt, that flaming struck and burst,
The atmosphere to cleanse and lighten,
Which pestilence in its bosom nursed:
Love's heralds both, the powers
proclaiming,
Which, aye creative, us enfold.
May then, within my bosom flaming,
Inspire the mind, confused and cold,
Which frets itself, through blunted senses,
As by the sharpest fetter-smart.
O God, soothe Thou my thoughts
bewildered,
Enlighten Thou my needy heart!

The two following choruses are sung simultaneously.

ANGELS

(soaring in the higher atmosphere, bearing the spirit of Faust)

*Gerettet ist das edle Glied
Der Geisterwelt vom Bösen:
Wer immer strebend sich bemüht,
Den können wir erlösen;
Und hat an ihm die Liebe gar
Von oben teilgenommen,
Begegnet ihm die sel'ge Schar
Mit herzlichem Willkommen.*

The noble spirit now is free,
And saved from evil scheming:
Whoe'er aspires unweariedly,
Is not beyond redeeming;
And if he feels the grace of Love
That from on high is given,
The Blessed Hosts that wait above
Shall welcome him to Heaven.

CHORUS OF BLESSED BOYS
(circling around the highest summit)

*Hände verschlinget euch
Freudig zum Ringverein,
Regt euch und singet
Heil'ge Gefühle drein!
Göttlich belebret,
Dürft ihr vertrauen;
Den ihr verehret,
Werdet ihr schauen.*

*Hands now enring ye,
Joyously wheeling!
Soar ye and sing ye,
With holiest feeling!
The Teacher before ye
Trust, and be bold;
Whom ye adore, ye
Him shall behold.*

THE YOUNGER ANGELS

*Jene Rosen, aus den Händen
Liebend-heil'ger Büsserinnen,
Halfen uns den Sieg gewinnen
Und das hohe Werk vollenden,
Diesen Seelenschatz erbeuten.
Böse wichen, als wir streuten,
Teufel flohen, als wir trafen.
Statt gewohnter Höllenstrafen
Fühlten Liebesqual die Geister;
Selbst der alte Satans-Meister
War von spitzer Pein durchdrungen.
Jauchzet auf! es ist gelungen.*

*They, the roses, freely spend
By the penitent, the glorious,
Helped to make the fight victorious,
And the lofty work is ended;
We this precious Soul have won us.
Evil ones we forced to shun us,
Devils fled us, when we hit them.
'Stead of pangs of Hell that bit them,
Love pangs felt they, sharper, vaster;
Even he, old Satan-Master,
Pierced with keenest pain, retreated.
Now rejoice! The work's completed.*

THE MORE PERFECT ANGELS (CHORUS WITH ALTO SOLO)

*Uns bleibt ein Erdenrest
Zu tragen peinlich,
Und wär' er von Asbest
Er ist nicht reinlich.
Wenn starke Geisteskraft
Die Elemente
An sich herangerafft,
Kein Engel trennte
Geeinte Zwienatur
Der innigen beiden;
Die ewige Liebe nur
Vermag's zu scheiden.*

*Earth's residue to bear
Hath sorely pressed us;
It were not pure and fair,
Though 'twere asbestos.
When every element
The mind's high forces
Have seized, subdued and blent,
No Angel divorces
Twin-natures single grown,
That inly mate them;
Eternal Love, alone,
Can separate them.*

The two following choruses and first eight lines of Doctor Marianus are sung simultaneously.

THE YOUNGER ANGELS

*Ich spür soeben,
Nebelnd um Felsenhöhl',
Ein Geisterleben,
Regend sich in der Näh'.
Seliger Knaben
Seh' ich bewegte Schar,
Los von der Erde Druck,
Im Kreis gesellt,
Die sich erlaben
Am neuen Lenz und Schmuck
Der obern Welt.
Sei er zum Anbeginn,
Steigendem Vollgewinn,
Diesen gesellt!*

*Mist-like on heights above,
We now are seeing
Nearer and nearer move
Spiritual Being.
And moving throngs appear
Of Blessed Boys,
Free from the earthly gloom,
In circling poise,
Who taste the cheer
Of the new springtime bloom
Of the upper sphere.
Let them inaugurate
Him to the perfect state,
Now, as their peer!*

THE BLESSED BOYS

*Freudig empfangen wir
Diesen im Puppenstand;
Also erlangen wir
Englisches Unterpfind.
Löset die Flocken los,
Die ihn umgeben!
Schon ist er schön und gross
Von heiligem Leben.*

*Gladly receive we now
Him as a chrysalis;
Therefore achieve we now
Pledge of our bliss.
The earth-flakes dissipate
That cling around him!
See, he is fair and great!
Divine Life hath crowned him.*

DOCTOR MARIANUS
(in the highest, purest cell)

*Hier ist die Aussicht frei,
Der Geist erhoben;
Dort ziehen Frauen vorbei,
Schwebend nach oben;
Die Herrliche mittenin
Im Sternenkranze,
Die Himmelskönigin,
Ich seh's am Glanze!*

*Free is the view at last,
The spirit lifted;
There women, floating past,
Art upward drifted;
The Glorious One therein,
With star-crown tender,
The pure, the Heavenly Queen,
I know her splendor!*

(enraptured)

*Höchste Herrscherin der Welt,
Lasse mich im blauen
Ausgespannten Himmelszelt
Dein Geheimnis schauen!
Bill'ge, was des Mannes Brust
Ernst und zart bewegt
Und mit heil'ger Liebeslust
Dir entgegen trägt!
Unbezwänglich unser Mut,
Wenn du hehr gebietest;
Plötzlich mildert sich die Glut,
Wenn du uns befriedest.*

*Highest Mistress of the World,
Let me in the azure
Tent of Heaven, in light unfurled.
Here thy Mystery measure!
Justify sweet thoughts that move
Breast of man to meet thee,
And with holy bliss of love
Bear him up to greet thee!
With unconquered courage we
Do thy bidding highest;
But at once shall gentle be,
When thou pacifiest.*

DOCTOR MARIANUS (AND CHORUS)

*Jungfrau, rein im schönsten Sinne,
Mutter, Ehren würdig,
Uns erwählte Königin,
Göttern ebenbürtig.*

*Virgin, pure in brightest sheen,
Mother sweet, supernal,
Unto us elected Queen,
Peer of Gods Eternal.*

(The Mater Gloriosa soars into space.)

CHORUS

*Dir, der Unberührbaren,
Ist es nicht benommen,
Dass die leicht Verführbaren
Traulich zu dir kommen.
In die Schwachheit hingerafft,
Sind sie schwer zu retten.
Wer zerreisst aus eig'ner Kraft
Der Gelüste Ketten?
Wie entgleitet schnell der Fuss
Schiefern, glattem Boden?*

*Thou, in immaculate ray,
Mercy not leavest,
And the lightly led astray,
Who trust thee, receivest.
In their weakness fallen at length,
Hard it is to save them.
Who can crush, by native strength,
Vices that enslave them?
Whose the foot that may not slip
On the surface slanting?*

CHORUS OF WOMEN PENITENTS (AND A PENITENT)

*Du schwebst zu Höhen
Der ewigen Reiche,
Vernimm das Flehen,
Du Gnadenreiche!
Du Ohnnegleiche!*

*To heights thou'rt speeding
Of endless Eden;
Receive our pleading,
Transcendent Maiden,
With Mercy laden!*

MAGNA PECCATRIX
(St. Luke, vii, 36)

*Bei der Liebe, die den Füßen
Deines gottverklärten Sohnes
Tränen liess zum Balsam fliessen,
Trotz des Pharisäer-Hohnes;
Beim Gefässe, das so reichlich
Tropfte Wohlgeruch hernieder;
Bei den Lokken, die so weichlich
Trockneten die heil'gen Glieder—*

*By the love before Him kneeling,
Him, Thy Son, a Godlike vision,
By the tears like balsam stealing,
Spite of Pharisees' derision;
By the box, whose ointment precious
Shed its spice and odors cheery;
By the locks, whose softest meshes
Dried the holy feet and weary—*

MULIER SAMARITANA
(St. John, iv)

*Bei dem Bronn, zu dem schon weiland
Abram liess die Herde führen;
Bei dem Eimer, der dem Heiland
Kühl die Lippe durft' berühren;
Bei der reinen reichen Quelle,
Die nun dorthier sich ergiesset,
Überflüssig, ewig helle,
Rings durch alle Welten fliesst—*

*By that well, the ancient station
Whither Abram's flocks were driven;
By the jar, whose restoration
To the Savior's lips was given;
By the fountain, pure and vernal,
Thence its present bounty spending,
Overflowing, bright, eternal,
Watering the worlds unending—*

MARIA AEGYPTIACA (Acta Sanctorum)		CHORUS MYSTICUS	
Bei dem hochgeweihten Orte, Wo den Herrn man niederliess; Bei dem Arm, der von der Pforte, Warnend mich zurückke stiess; Bei der vierzigjäh’gen Busse, Der ich treu in Wüsten blieb; Bei dem sel’gen Scheidegrusse, Den im Sand ich niederschrieb—	By the place, where the Immortal Body of the Lord hath lain; By the arm, which, from the portal, Warning, thrust me back again; By the forty years’ repentance In the lonely desert land; By the blissful farewell sentence Which I wrote upon the sand—	Alles Vergängliche Ist nur ein Gleichnis; Das Unzulängliche, Hier wird’s Ereignis; Das Unbeschreibliche, Hier ist’s getan; Das Ewig-Weibliche Zieht uns hinan.	All things transitory But as symbols are sent; Earth’s insufficiency Here grows to Event; The Indescribable, Here it is done; The Woman-soul leadeth us Upward and on.
THE THREE		—FROM THE BAYARD TAYLOR TRANSLATION	
Die du grossen Sünderinnen Deine Nähe nicht verweigerst, Und ein büssendes Gewinnen In die Ewigkeiten steigerst, Gönn’ auch dieser guten Seele, Die sich einmal nur vergessen, Die nicht ahnte, dass sie fehle Dein Verzeihen angemessen!	Thou Thy presence not deniest Unto sinful women ever, Liftest them to win the highest Gain of penitent endeavor, So, from this good soul withdraw not, Who but once forgot, transgressing, Who her loving error saw not, Pardon adequate, and blessing!		
A PENITENT (GRETCHEN)			
Neige, neige, Du Ohnegleiche, Du Strahlenreiche, Dein Anlitz gnädig meinern Glück! Der früh Geliebte, Nicht mehr Getrübte, Er kommt zurück.	Incline, O Maiden, With Mercy laden, In light unfading, Thy gracious countenance upon my bliss! My loved, my lover, His trials over In yonder world, returns to me in this.		
BLESSED BOYS (approaching in hovering circles)			
Er überwächst uns schon An mächt’gen Gliedern, Wird treuer Pflege Lohn Reichlich erwidern. Wir wurden früh entfernt Von Lebechören, Doch dieser hat gelernt: Er wird uns lehren.	With mighty limbs he towers Already above us; He, for this love of ours, Will richlier love us. Early were we removed, Ere Life could reach us: Yet he hath learned and proved, And he will teach us.		
A PENITENT (GRETCHEN)			
Vom edlen Geisterchor umgeben, Wird sich der Neue kaum gewahr, Er ahnet kaum das frische Leben, So gleicht er schon der heil’gen Schar. Sieh, wie er jedem Erden- bande Der alten Hülle sich entrafft. Und aus ätherischem Gewande Hervortritt erste Jugendkraft! Vergönne mir, ihn zu belehren, Noch blendet ihn der neue Tag.	The spirit-choir around him seeing, New to himself, he scarce divines His heritage of newborn Being, When like the Holy Host he shines. Behold, how he each band hath cloven; The earthly life had round him thrown. And through his grab of ether woven, The early force of youth is shown! Vouchsafe to me that I instruct him; Still dazzles him the Day’s new glare.		
MATER GLORIOSA (AND CHORUS)			
Komm! Hebe dich zu höhern Sphären! Wenn er dich ahnet, folgt er nach.	Rise, thou, to higher spheres! Conduct him, Who, feeling thee, shall follow there!		
DOCTOR MARIANUS (AND CHORUS) (looking at her face in adoration)			
Blikket auf zum Retterblick, Alle reuig Zarten, Euch zu sel’gem Glück Dankend umzuarten! Werde jeder bess’re Sinn Dir zum Dienst erbötig; Jungirau, Mutter, Königin, Göttin, bleibe gnädig!	Penitents, look up, elate, Where she beams salvation; Gratefully to blessed fate Grow, in re-creation! Be our souls, as they have been, Dedicate to Thee; Virgin Holy, Mother, Queen, Goddess, gracious be!		

PERFECTIONISTS

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